"The Film Studio," by Robert Grau

SEPTEMBER
8
1915

THE NEW YORK DRAMATIC MIRROR

PRICE
TEN
CENTS

NATALIE ALT AND MARIE FANCHONETTI
In "THE GIRL WHO SMILES"

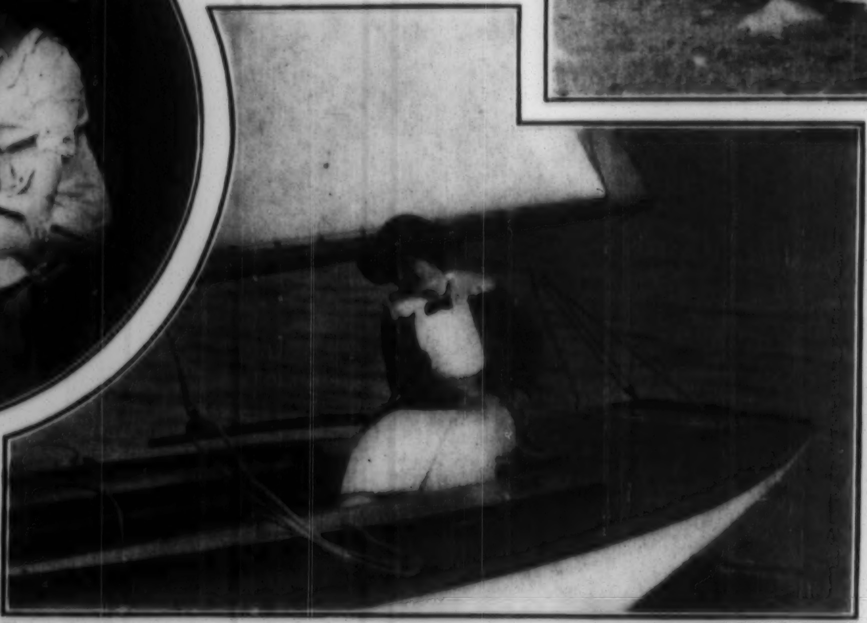
Drama—Vaudeville—Motion Pictures

Genevieve and Vivian Tobin with their chief playmate at Katonah, N. Y.

Gerald Griffin with seventy pounds of black bass at Tallwood, Lake Maranacook, Me.

Mr. and Mrs. Fred Eric at Lake Agnes, which is hidden in the crest of the Canadian Rockies

Willa Holt Wakefield in a shady nook at her summer home in Eatontown, N. J.



Christie MacDonald sailing on the St. Lawrence River. Miss MacDonald spent her vacation at her summer home, Basswood Island, one of the Thousand Islands

Lillian Mortimer among the tree tops in Michigan

Irene Franklin with her two daughters, Margaret, six years old, and Elizabeth, ten months

THE LAST OF SUMMER

William Courtleigh, Jr., and his bride (Ethel Fleming) at Long Beach, Cal.

Grace Huff on her 100-acre chicken farm at Long Hill, Conn. When all the chicks come home to roost they number 2,000

Henry Mortimer looking pleasant between dips in Long Island Sound

D. V. Arthur, Clare Kummer, H. H. Frazee and Marie Cahill on the lawn of Miss Kummer's summer place at Narragansett Pier, R. I.

THE NEW YORK
DRAMATIC MIRROR
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THE FILM STUDIO

A Gold Laden Haven for the Patriarchs of the Stage

By Robert Grau

THERE is no phase of the amazing development of motion pictures as an entertainment more interesting than that one which has provided a new vogue for the old-time actor, who in the evening of life is firmly intrenched in the film studio, enjoying a change of environment replete with the comforts so rarely meted out to stage folk before the days of scientific visualization of their artistry.

Over in Brooklyn, at the big Vitagraph studio, one may see a half-dozen of the patriarchs of the stage calling living in their own homes near the studio, owning their own automobiles with not a thought of to-morrow. For the first time in their prolonged careers they know the sensation of salaries paid with clock-like regularity for fifty-two weeks in the year. Not one has been with the Vitagraph less than three years.

Humane treatment, evenings to themselves and much of their time spent in the open air, it is not to be wondered at that such players are lost to the speaking stage. It is worth a day's travel to gaze on the spectacle which these one-time Broadway favorites reveal in the camera man's domain. Instead of living in mortal fear of some "holy of holies" in control of all theaterdom, one may hear these venerable actors addressed thus: "Come, Louise, it is your cue." "A little more subtle, Charley; we want to grip them with this scene."

It is Commodore Blackton who is speaking. Blackton knows the actor. He was once earning a precarious living on the stage himself. Now he is a millionaire, presiding over the mightiest film institution in the world, with a pay-roll for actors alone of $20,000 a week.

When Blackton began to produce for the screen he and his two associates did about all the acting. Their studio was on the roof of a Nassau Street building. Now there are 175 actors with salaries ranging from $25 to $1000 a week. Not a few are stars of the speaking stage, to whom all New York paid homage but a few years ago, and as indicating the spirit of content one has only to hear these old-timers sing the praises of the three men who have changed the aspect of their artistic careers.

Charles Kent has been in the Vitagraph studio for well nigh eight years. He has never been "laid off" without a salary for a single week in all that period. Only those who comprehend the conditions existent to-day in the stage calling can grip what a boon to the player has been the new art of the photoplay.

Recently, Kent was asked by Mr. Blackton to accept the role of Daniel in the Biblical spectacle of that name. The scenario called for Daniel to enter a cage wherein there were three more or less man-eating lions. When Kent accepted with alacrity, the writer asked him about the sensations he felt. Said Kent:

"No one in the company would undertake the part. I was not in good health at the time. I felt that if God wanted me then, it was my duty to the dear Vitagraph to accept. There was no trickery, no doping. I just went into the cage with my heart in my mouth and began to pet the lions. Finally, I got George, the kindest looking of the lot, into the pose desired. Outside the other actors were in a panic, but I did not feel a tremor until I came out, when I collapsed instanter."

Louise Beaudet was a name to conjure with a generation ago on Broadway. Her fame as "the Lady Dainty" of comic opera was greatly due to having created the name role in "Le Petit Duc," by Lecocq, in both French and English. It is the same Louise Beaudet who is now bestowing of her consummate artistry for the screen. She who has played everything from Lady Macbeth to Topsy, is noted now for her subtle potrayals in the silent drama. Recently Miss Beaudet was cast for the role of a Grand Dame in "The Price of Folly," in which she gave a sustained performance of death itself—never before on stage or screen has there been such a portraiture of artificial death.

But look, who else is here!

Cissy Fitzgerald of "Wink" fame revealing a versatility that was never hers on the stage. The one-time Gaiety girl, looking not a day older than in the 80's, has scored to such an extent on the screen that she is cast as frequently for serious roles as for those in which her inimitable "Wink" still conjures.

The name of Drew is destined to figure as conspicuously in film history as in the annals of the stage. Two years ago Sydney Drew, brother of the idolized John, came plaintively to the Brooklyn studio. Like the late John Bunny, he accepted a small salary with alacrity, in the hope that he could eventually "build up something." In a few weeks Mr. Drew became a Vitagraph star, and a little later one of its foremost directors.

With Drew came his only son, a descendant of three great theatrical families. The younger Drew is now also a star and the youngest director of photoplays in this country. The latter is named after his mother, who was a daughter of Mr. and Mrs. McKee Rankin. Mrs. Drew was also with the Vitagraph at the time of her demise; it was she who provided the original text of the Vitagraph's greatest success, "A Million Bid."

Father and son not only act in and direct photoplays, but more often than not they write scenarios as well. On the theatrical Rialto the success of Sydney and S. Rankin Drew is discussed these days as an amazing illustration of a new art's bestowal of gold-laden opportunities.

William Humphries and Van Dyke Brooke were both on the stage for forty years before they tempted fate with the drama of science. Neither ever enjoyed such prosperity as is now theirs. For several years they have been engaged at the big Brooklyn studio. Both perform duties in a triple capacity, that of star, author and director. Neither would leave his present environment and neither is expected to do so as long as life lasts.

One Davenport is permanently intrenched in the Vitagraph's mammoth organization. Harry Davenport, son of one of the greatest tragedians of the 19th Century and brother of the late Fanny Davenport, has only been a year in picturedom, yet he is already one of the pillars of the big institution. He also writes and directs photoplays besides appearing in the leading roles. Harry Davenport is a brother-in-law of Sydney Drew. The two married sisters.

Altogether, there is much to indicate that, while youth is a great asset in seeking conquest on the screen, there is always a welcome for that matured artistry so surely possessed by the old-time actor.

FAMOUS SONG BY POOR CLERK

A little while ago France belatedly honored the author of the "Marseillaise." A poor drug clerk wrote "Die Wacht am Rhein," which is to Germany what the "Marseillaise" is to France.

This humble apothecary's clerk, who lived in obscurity and died without dreaming of the posthumous honor that would attach to his name, was Max Schneckenburger.

This may be said to be the semi-centenary of "Die Wacht am Rhein" as the real, if unofficial, national anthem of the Germans, for it was just fifty years ago that the anthem leaped into popularity when sung by the League of German Singers at Dresden. Previous attempts to popularize the hymn had practically failed, but at Dresden, it was greeted with uproarious applause, and from that city it spread through all the German states. The Franco-Prussian war made it more popular than ever, for it became the marching song of the victorious Teuton troops.

Max Schneckenburger, who wrote the words, was a native of Thalheim, Wurttemberg. He wrote the poem in 1840, when he was working as an apothecary's assistant in Berne, Switzerland. At that time there was much talk of war between France and Prussia and German song-writers were turning out anthems by the score. "Die Wacht am Rhein" was lost in this mass of patriotic hymns and attracted little attention.

Schneckenburger died in 1849 and his passing attracted no attention. His song remained, however, and the beauty and power of "Die Wacht am Rhein" attracted the attention of Carl Wilhelm, a composer of little note, who made a living as a liedertafel leader. Wilhelm composed music for Schneckenburger's son, and it was first performed in public in 1854 as a part of the musical program of the celebration of the twenty-fifth wedding anniversary of the Prussian Crown Prince, afterward Emperor William I.

After this "Die Wacht am Rhein" again lapsed into obscurity for a decade, only to be revived by the League of German Singers in Dresden in 1865. Carl Wilhelm, the composer of the music, died in 1873, shortly after the Imperial government had granted him a pension of 3,000 marks per year.

Wilhelm lived to hear the song shouted by a multitude of marching men, but poor Schneckenburger was denied all knowledge of the greatness of his work.

MADAME CRITIC

THE most surprising thing about the present theatrical season is the general excellence of the companies presenting the new plays. Just why all the managers seemed to arrive at the same conclusion and vie with one another in securing the services of the best available actors is a mystery, but, in some way, by means of those mysterious rumor germs which live in the Broadway atmosphere, early in the Summer it became an established fact that good acting was to be desired, and that the better the acting the more chance had the untried play. Night after night the regulars are pleased to find so many familiar names on the programmes, and when the names do not happen to be well known, the strangers who bid for our favor lose little time in proving that they were engaged because of genuine ability. These newcomers who take their audiences off guard by unexpected cleverness add to the trials of the first-nighters.

"Who is she?" or "Have you ever seen him before?" are the questions which fly about between the acts after the programmes refuse to furnish more than name information.

The name Kathlene MacDonell meant nothing whatever to the majority of those present on the opening night of "Just Outside the Door," but by the time that young woman had been on the stage five minutes, her audience began to suspect that she could really act, even if she hadn't had a chance on Broadway before. And when Miss MacDonell and Ernest Truex got through with one of the biggest emotional scenes we have seen in many a season there didn't remain the slightest doubt as to the stranger's right to the role she played.

Truex gave us a shock, too. We thought we knew just how much he could do, but his hysterical scene called for extravagant praise even if we didn't sympathize with the character itself. Then there were Lizzie Hudson Collier, who was perfectly charming in a part not big enough for her ability, Ottola Nesmith, a pretty and talented girl, not many seasons on the stage, but with all the ease and discretion of a far older and more experienced actress. Miss Nesmith possesses untold ambition. You want to keep your eye on her. When she landed one of the leading parts in a Belasco production last season I decided she must be clever. It wasn't her fault that the play did not meet with approval. And now she is under Henry Miller's management and has made good again. Elliott Dexter, Frank Kemble Cooper, and Frank Losee, were three others whose acting helped elevate the play. Losee is another of those who are fortunate in possessing a beautiful voice. (By the way, a number of persons in the audience commented upon the marked resemblance of Mr. Losee to David Belasco.)

The play started off with a delightful promise of romance—a never-failing subject of interest to theater-goers. When Mr. Losee told us that romance was "just outside the door," the audience got ready for sentimental fragrance, "the odor of mignonette," music and all the ingredients which go with the subject. If the play had continued along the lines conveyed by the wonderful Losee voice, all would have been well. But instead, when the promised romance appeared from outside the door it proved to be nothing more than a popular thriller well acted. Instead of music and flowers we had theft and gunplay, and we were frankly disappointed. The management has had the good judgment not to try to force "Just Outside the Door," and that was why it stayed with us one week only.

MADGE DAVIS (KATHLENE MacDONELL) HAS A STAUNCH CHAMPION IN KENNETH WHEATON (ELLIOTT DEXTER) IN "JUST OUTSIDE THE DOOR," WHEN SHE IS MYSTERIOUSLY FOUND IN HIS MOTHER'S HOME.

From Left to Right: Lizzie Hudson Collier as Mrs. Wheaton, Ottola Nesmith as Her Daughter, Gloria; Frank Kemble Cooper as Mr. Burleigh, Elliott Dexter, and Kathlene MacDonell.

How different was the first performance of "Cousin Lucy," in which Julian Eltinge is demonstrating that his figure is as lovely as ever and he can fascinate men and women, too, in whatever guise he wishes to appear. Mr. Eltinge has solved the difficult feat of being equally successful in two personalities. So often a man who attempts to play a woman's role in an attractive manner is sneered at by his own sex and looked at indifferently by the feminine sex. His crime lies in the fact that he plays a lovely woman. Let him make up as a big, raw-boned, or fat-encumbered wash-woman and all the men die laughing at his antics, and go about repeating his jokes and advising their friends not to miss him. Such a man raises no question of his manliness, whereas if he were to play a coquettish woman all his sex would throw up their hands in horror.

With Mr. Eltinge it is entirely different. He has the entire approval of his own sex and the admiration of the women. No one suggests that he couldn't go out into the back yard and saw a cord of wood if he wanted to; and yet, did you ever see such a figure, such shoulders and arms? I heard any number of girls raving over them and wishing they could be as fascinating in real life as Eltinge is on the stage. Really, he is wonderful and everyone should go to see him, for he is a distinct novelty and will keep you guessing as to how he does it. Then when he appears without his feminine wig and shows such a good-natured, wholesome, boyish face you feel that he must have slipped away from college just long enough to indulge in a good prank, or maybe to help out the college funds.

I am sure he must be one of the best-hearted fellows in the profession, for a little incident which occurred on the opening night demonstrated this. I speak of the enormous hit made by Miss Jane Oaker, who played the adventuress so well that, when she made her final exit, the audience applauded so vigorously and so long that the play came to a standstill.

Mr. Eltinge and another actor were ready to go on with the dialogue, but the house wouldn't permit it, and so the two stood there and waited for the noise to subside. For a while it looked as if Miss Oaker would be compelled to take a curtain call in the midst of a scene.

If Mr. Eltinge had shown the slightest annoyance at the interruption I feel sure this is what would have occurred, but he stopped his own performance and smilingly waited. Finally, the audience realized that the play should be permitted to continue and the applause ceased. It was a great triumph for Miss Oaker, for seldom have I heard such spontaneous praise. It was a most unusual tribute, but one well-deserved. Miss Oaker made her appearance at the end of the play and bowed her acknowledgments.

"Cousin Lucy" is not the sort of play that will be discussed because of itself. It is merely intended as a vehicle for Mr. Eltinge and no more should be expected of it. The play is beautifully produced under the able direction of Mr. Robert Milton. And of course, the Eltinge gowns are creations, only I did not like the black one in the last act, nor was the last wig as becoming as the first one.

"See My Lawyer," the second of the Max Marcin plays—both on the same street, too—takes a different direction from "The House of Glass," for it is labeled "farce." But "See My Lawyer" is not that sort of farce to which we have been educated by those rapid-fire plays such as "A Pair of Sixes," "A Full House," etc. In fact, the pace of what is recognized as Broadway farce is so fast and furious that the audience is kept busy with each incident. It hasn't time to think either backward or forward, the playwright's idea being not to permit the slightest drag either in dialogue or action. "Keep it up" is the stage manager's direction, and the actors do until at times, at rehearsals, they become so confused they feel like throwing up their engagements. The same notion of "tempo" prevailing in musical comedy is employed in farce. But "See My Lawyer" is not of this kind. It pursues more of a leisurely course and the audience is allowed to think a whole lot, even if it doesn't want to. The central idea of the play is that of a money-making young man, who gets in deeper than he thought when he first started out, and then he has to extricate himself from the tangle of relentless creditors and a promising jail sentence. To do so he is persuaded to feign insanity. There is little that is new in the idea, and the making of synthetic rubber has been worn to a frazzle by the best French dramatists, but the play proved an amusing support for one T. Roy Barnes.

I hated to take a chance on guessing what that T. stands for, but I thought I heard someone say "Tom Barnes." Well, one T. Roy Barnes gives us a personality that is refreshing. There isn't anything artificial about him and yet he is not obtrusively all self. With a handsome, clean-cut face that anyone would like to possess, and an easy stage presence, one cannot marvel that in vaudeville and at the Winter Garden he was always worth every bit of his salary and then some. Barnes would make anything amusing and worth while, and I fancy they will star him quick, for here is a big opportunity to exploit a young, clever, good-looking fellow, distinctly worth while as a money-earner, even though he may not make it out of fake, synthetic rubber.

I have seen John Daly Murphy season after season. He may always be depended upon to get all possible out of any role he may tackle, and he is always funny, but never has he been funnier than as Dr. Drew, an alienist, in "See My Lawyer." He is so much as we picture alienists in comedy guise, and never once did he step out of the picture. His seriousness and wisdom in pronouncing Barnes's case as "Dementia absoluta" were worthy of having happened on one of our recent murder trials. Murphy's makeup was immense.

Inez Buck and Margot Williams did all they could as two pretty young girls with rather limited opportunities. They are both prime favorites with New York audiences. Sydney Booth, Gus Weinburg, John Flood and Frank Monroe were others who also met with warm approval.

MARIE B. SCHRADER.

Personal

CLARKE.—Harry Corson Clarke, America's actor-traveler extraordinary, was discovered the other day at the Holland-American Steamship offices looking up schedules and rates to Europe. It has been known at the Lambs Club for some time that Mr. Clarke is straining at the leash and is anxious to be off again to the ends of the world, but it was not expected that he was to feel the call of the wanderlust so poignantly in these days of world wars. Mr. Clarke is contemplating a tour of the English provinces. He is also arranging to play a brief engagement in the English trenches for the benefit of the Tommies. It will be recalled that Mr. Clarke returned to New York last November from a four years' trip around the world, during which he visited every English-speaking country.

JANE OAKER,

Whose Performance of Queeny Is a Bright Part of "Cousin Lucy."

COVINGTON.—Among the passengers on board the *St. Paul* which arrived in New York last week, were Mr. and Mrs. Zellah Covington, survivors of the *Arabic* disaster. Mr. Covington is one of the authors of "Some Baby," now at the Fulton Theater, and had gone abroad to dispose of the English rights to his play. On the night before he sailed on the *Arabic* Jules Simonson, his co-author, cabled him to remain in London and look after their English interests. This message was held up by the English censor, and as a result Mr. and Mrs. Covington sailed, thereby incurring great inconvenience and losing all their baggage.

GOULDING.—The Shuberts have engaged Edmund Goulding, a young English baritone, for the new Winter Garden production which is to be presented in the early fall with a cast including Kitty Gordon, Jack Wilson and Clifton Crawford. Though he is but twenty-four years old, Mr. Goulding is a favorite in English grand opera in England and has sung all the great baritone roles in standard operas.

HOLMES.—Burton Holmes, the lecturer, is on his way back to Chicago after six months devoted to travel in the United States. From Key West to Seattle and from Southern California to West Point, Mr. Holmes has traversed the country in search of material for his new series of travel talks which is to be called "Our Own United States—At Last." Four of his subjects will probably be "Florida," "Dixie," "California" and "The Exposition."

IZARD.—Forrest Izard, Boston correspondent of the MIRROR, is writing the dramatic criticisms and the news of the theaters for the Boston *Transcript* during the absence o H. T. Parker, the regular critic of the paper. A recent feature of Mr. Izard's department was a comprehensive biography of Julia Marlowe. Mr. Izard, who is a member of the editorial staff of the *Youth's Companion*, will shortly publish a booklet on Bernhardt.

JANIS.—Elsie Janis has purchased Philipse Manor, the famous Colonial place near Tarrytown. The manor house was erected by Frederic Filipse in the seventeenth century and during his occupancy it was known as Filipse-his-Castle. Miss Janis intends to preserve the house as it stands, merely adding whatever decorations may be necessary to restore the ravages caused by time.

JOHNSON.—The New York *Times* of August 13 contained an interesting editorial on the vogue of the humorist. The article which was of a reminiscent character lamented the passing of the newspaper humorists who amused—and enlightened—readers of a generation ago. After paying gracious tributes to Max Adeler, who has just died, Bailey of the Danbury *News*, Brudder Gardner of the Detroit *Free Press*, Robert J. Burdette of the Burlington *Hawk-eye*, Opie Read in *The Arkansas Traveler*, Bill Nye, and others, the editorial says: "the only writer of to-day who shares their creative ability and method is Philander Johnson of the Washington *Star*, whose characters—Senator Sorghum, Mr. Chuggins the automobilist, Mr. Dustin Stax the millionaire, and young Mrs. Torkins—are as clearly marked and distinctive as they could be if he had portrayed them in a novel instead of in paragraphs." Mr. Johnson is well known in the theatrical world, being the dramatic critic of the *Star*.

KERKER.—Gustav Kerker, composer of "The Belle of New York" and many other successful light operas, is at work upon a new musical comedy at his summer home in Staten Island. During his absence from New York the past few years Mr. Kerker has resided in London and Vienna.

KILPATRICK.—Charles G. Kilpatrick, one-legged cyclist who gained fame some years ago by riding down the steps of the Capitol at Washington, D. C., has been appointed special agent by the North American Accident Insurance Company, of Chicago, to "cover" the circus, carnival, base-ball, vaudeville, theatrical, motion picture, and sporting worlds with a special $2,500 accident policy. Mr. Kilpatrick writes that the yearly premium on this policy will be but $1.

NIEMEYER.—Harry B. Niemeyer has been engaged as publicity promoter for "Stolen Orders," the Drury Lane melodrama which will open at the Manhattan Opera House on September 18. Mr. Niemeyer, who was formerly connected with the dramatic department of the *Times*, has been in charge of a Panama newspaper for the past six months. Since his return to New York two weeks ago he has been handling the publicity for "The Girl Who Smiles."

OLIVE THOMAS.

One of the Chief Reasons for the Appeal of Mr. Ziegfeld's "Follies."

PEMBERTON.—The engagement has been announced of Miss Margaret McCoy, daughter of Josiah B. McCoy of East Orange, N. J., to Brock Pemberton of this city. Miss McCoy has been spending the summer with her brother, Milton McCoy, on his ranch near Big Horn, Wyo. Mr. Pemberton is in the dramatic department of the *Times* and was formerly assistant dramatic critic of the *World*. He was graduated from Kansas University in 1908 and is a cousin of former Congressman Victor Murdock.

SOTHERN.—E. H. Sothern will shortly seek recognition as an author. Between rehearsals of "The Two Virtues" he is engaged upon his reminiscences which promises to be one of the most notable contributions ever made to stage literature. The work which will be comprehensive, will contain many illustrations of rare programmes and theatrical portraits.

VIERECK.—Announcement has been made of the engagement of George Sylvester Viereck, poet, playwright, and editor of the *Fatherland* and *International* magazines, to Miss Margaret Edith Hein, daughter of Max R. Hein of 202 Riverside Drive. The wedding will take place in the Hotel Plaza, September 30.

WILLIAM HODGE,

Who, After a Long Absence, Returned to Broadway Last Week as the "Poor but Honest" Jim Whitman in "The Road to Happiness."

WALDRON.—Mrs. Charles Waldron, wife of Charles Waldron, of the Trocaderos, begs to notify her friends through the MIRROR, that the report of her death has been grossly exaggerated. She writes from Ashland, Mass., where she has been summering, that she is in the best of health and thoroughly enjoying life.

WALSH.—Townsend Walsh has completed his biography of Dion Boucicault, upon which he has been at work for many years. The book will shortly be brought out by the Dunlop Society under the title, "The Life of Dion Boucicault."

WINNINGER.—Charles Winninger, actor and husband of Blanche Ring, has issued a statement in which he desires to correct the impression that he was formerly a chorus man. Mr. Winninger states that he was a star at the early age of five, appearing with his father, Franz Winninger, and gained recognition as a juvenile comedian by his performance of "Ragged Matt." Subsequently, he appeared throughout the country as the star of the "Five Winninger Brothers." He will be recalled as having succeeded Leo Kohlmar in a German character part in "The Yankee Girl."

FOLLOWING FATHER'S FOOTSTEPS

(From the Detroit Free Press)

One of the coincidences that adds zest to life and often makes its gamble of double interest is exemplified in the life of Miss Gladys Owen. She is the daughter of Dr. Orville Ward Owen, Detroit's leading Shakespearean student, who has won national prominence through his Bacon-Shakepeare studies and controversies.

Miss Owen is making her first stage appearance with the Bonstelle company at the Garrick, playing "Rosalind" in Anna Bird Stewart's travesty on Shakespeare's plays, "A Midsummer Dance Dream." Miss Owen, through her father's interest in the subject, is thoroughly familiar with every line from Shakespeare, but the peculiar twist of fate is in the fact that her first stage appearance is in a travesty.

Miss Stewart has taken several of Shakespeare's characterers, selected lines from various of his many plays and woven them into a modern dance merriment. Stately Lady Macbeth and Katherine appear at Perdita's door to learn of modern dance. It is rollicking satire.

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

HOPE FOR THE DRAMA

In these days of dramatic decadence when, according to the pessimists, "all the actors are going into the Movies, and the Movies are going to the dogs," it is pleasant to discover a gleam of hope—even from the Smoky City. A bulletin of the Carnegie Institute of Technology describes and illustrates the first year's work of its Department of Dramatic Arts, a recent annex to the School of Applied Design, offering the degree of Bachelor of Arts in Drama to those who succeed in completing the following curriculum:

Elementary Technic (Voice, Diction, Gesture)
Technical Work, Acting and Rehearsal
History of the Theater
English Literature
Dramatic Literature
Pictorial Art (Drawing and Composition)
Dancing
Health (Hygiene, Gymnastics and Dancing)
French
History of Art
History of Costume
Historic Styles of Furniture and Decoration
Fencing
Dramatic Composition
Psychology
History of Architecture
Legendary Art
German
Sociology
Electricity and Lighting
Stage Management
Business Routine of the Theater
Scene Design and Model Making
Scene Painting I
Scene Painting II, or
Costume Making, or Optional Advanced Courses
Music
Aesthetics

The bulletin ingenuously remarks: "We do not know what the student will make of himself through and after this course—actor, writer, critic, manager, scene-painter; we are not vitally concerned with the question, having before us the task of sending him out a trained man or woman, with an expanded and stimulated sense of resource, and some orderly knowledge of the background of his craft."

For the pessimist who fears that the Drama is rapidly passing into "the Silence" there is solace in the stress laid upon voice culture and enunciation, while the production of plays under direction of such "guest masters" as **Donald Robertson** is a practical promise. Last year sixty-one students gave sixty-one performances of seventeen different plays, ranging from **Shaw** to **Shakespeare**. So, even if most of the graduates do develop into moving-picture directors, there is quite possibly room for improvement in this field by Bachelors of so many Arts in Drama. Only we must wait three years more for "the proof of the pudding."

"MOVIE" IT IS

A primrose by a river's brim,
A yellow primrose was to him,
And it was nothing more.

There are times when the purist must "hit the gravel" and travel with the herd. Take the word "movie"—for it is a word now—the purist may writhe and contort until his nighest kin won't recognize him when he is abreast "movie," but he must take it. It is here and here it will remain as long as the public will go to see the moving pictures. Americans make or adopt their colloquialisms, and the ghosts of **Murray** and **Quackenbush** and the writers of "what's good English" may go to the shades and stay there for all Americans who take up a word that fits, care.

Not long ago a magazine that is bounded at all points by moving picture interests, submitted to one thousand editors the question as to whether "movie" ought to be used without quotation marks. Five hundred replied that it was able to stand alone, about 220 expressing the opinion that the word was still on probation. The 280 who made no reply will probably join the majority sooner or later.

When five hundred editors of this country say that a word can go on tour without quotation crutches, the incident is closed. American editors make the grammar of the country. In the case of "movie"—we use the quotes with no intention of disagreeing with the Court—the word suits the American age. We are the nation that believes in the quick and the direct. We have come to the point where acknowledged slang is considered smart in the drawing room. Our collegiates who return with Latin "sheepskins" do not polish up their remarks when they dip in the social swim. It is taken for granted that they know clean-cut English, but to use it continuously is an affectation.

They may call it "cinema" in London on the ground that "cinema" is the short cut of the Greek "Cinematograph," but over here it is "movie" now and forever, as long as moving pictures are in business—"and don't you forget it."

WANTED: A MESSIAH

Frank Howe, Jr.

The conversion of the Knickerbocker Theater to the uses of moving pictures de luxe would seem to mark an incident of survival of the fittest; yet, can that be the situation?

During a period—some time prior to 1898—Lubin, Edison and the Biograph Company of America, were vieing with each other for public favor with crude picture entertainment supplied by camera operatives using supernumeraries and other mannikins to express unnatural action, when along came the Spanish war with its picturesque opportunities, and with its facts of military assemblage and fancy, of "the charge on San Juan Hill," and other "war" fiction, photographed on the roofs of buildings in this and other cities, whereby an irresistible popular appeal was made, and the then elemental entertainment of moving pictures took on dignity and importance, drawing satisfying gains from an interested public. The film manufacturer, alert to the gains made, followed up his advantage, improved and widened the scope of the moving picture, his success attracting investors to the full extent; his operating capital is to-day without limit and so is his power to entertain. Therefore he demands and receives the best grade housing for his entertainment.

At about the same period—Labor Day, Sept. 5, 1898, to be exact—Al Hayman, continuing the Henry E. Abbey tradition of music for the Knickerbocker, offered a musical comedy done by the best men of their time, John Phillip Sousa and lamented Charlie Klein, presented with a large company of singers and artistic De Wolf Hopper frolicking as the fakir. "The Charlatan" was the title of this work, the counterpart of which can be seen at almost any time in the theater of this day. That is to say: the friends of the theater have not brought about improvement in entertainment over what was offered seventeen years ago, yet the supplanting attraction is example of at least seventeen years of improvement and solicitous nursing.

During these seventeen years the friends of the theater have been strongly entrenched, resentful of innovation; and, naturally arrogant with success, they have moved blandly along the course of usual procedure, scoffing at the possibility of this new entertainment ever absorbing a penny of their profit, and heedless of the advance of merit that has been going on about them in the moving picture field. Within a decade, at a meeting of the theater managers of New York, a representative of the then profitable Fourteenth Street theater section, arose and sounded a note of warning against the inroads made by moving pictures on the patronage of the gallery. The representatives of the Broadway theater section laughed the brother from Fourteenth Street into his seat, declaring the theater in no section had aught to fear, that the "store shows" would soon die a natural death.

The menace to the gallery long since became effective, and a lack of patrons for the orchestra chairs is thought to be due to the popularity of the movies. The "store show" moved out of its narrow and unregarded environment. It moved into quarters of beauty, safety and convenience, and developed care and consideration for its patrons. Its appeal to favor, the picture entertainment, has kept pace with the change from store to theater, going from crude offerings to attractiveness of appeal that supplants the stage offerings of the friends of the theater in the Knickerbocker and other traditional play houses.

The known plans of moving picture development is for still greater improvement, with greater appeal almost sure to follow. It is only a radical change of attitude and policy that will bring equal appeal to the vocal theater. The friends of the theater must surely come to the rescue for the regeneration of the spoken word and the massing of its devotees. Among the throng there must be a Messiah. One armed with strength of taste and discrimination, courageous and willing to keep pace with the development of an age of progress, who will mobilize the units of the drama and marshall them in force that they may be reviewed and inspected, then brought to display their worth as a power for entertainment, holding the stage for its intended uses. Making enjoyment of the theater as easily possible, accessible and satisfying as its counter attraction and thus preserve a few of its temples for the use of the drama and for those whose love of the play makes acting of plays profitable.

STAGE NOTES

Peter Paige and Clifton Webb have been added to the cast of Ned Wayburn's "Town Topics."

Frank Gillmore has been engaged by William Faversham for a leading role in "The Hawk," when that drama is sent on tour.

Cecil Lean and Celo Mayfield have introduced in "The Blue Paradise," a new duet called "Over the Wire."

Charles Coleman has been engaged by John Cort for the part of Judge White in "The Natural Law," which opened at the New York Theater last Monday.

Leonard Willey and Edward Griffin are the latest additions to the cast Charles Hopkins is assembling for his production of "Treasure Island."

Otis Skinner returned to New York last week from an extended holiday trip in the West in order to begin rehearsals of a new play written for him by Henry Arthur Jones.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. No questions answered by mail.]

George Lehrer, Sandusky, O.—"The Poor Relation" was played by Sol Smith Russell in New York city in 1889.

A. D. Appleton, Peterboro, N. H.—Consult the advertising columns of The Mirror.

H. Winter.—Winthrop Ames will probably produce plays later in the season. His play, "A Pair of Silk Stockings," is to tour the principal cities.

A Reader, New York.—Librettos are usually typed like straight plays with the lyrics inserted on fly leaves. (2) We have not recently published anything on libretto work.

H. S., Providence, R. I.—(1) The death notice of Charles Cartwright was given in The Mirror issue of June 23, 1915. (2) A. E. Anson sailed for England to appear in "Romance."

D. B., Rochester, N. Y.—We do not know of any relationship between Christie Macdonald and Sir Henry Irving, and have no record of her appearance with him in "The Bells."

"Mirror" Reader, Gloucester, Mass.—Klaw and Erlanger sent the "Ben Hur" company on tour, but we have not received advance dates for it. Watch Dates Ahead column for the route.

G. W. Lake, Roland Park, Mo.—Frederick Lewis was with the California Motion Picture Company when last heard of. We have not learned of his plans for the coming season.

Eleanor Blaine, New York city.—Do not know where Lowell Sherman is now. He played in "The Girl" recently. (2) Can not tell you where Roy Gordon can be reached. (3) Louis Sherwin is still with the New York *Globe*.

Miss P. V. L., Salt Lake City.—(1) Stay in your home town until you acquire experience, even in amateur productions. The Coast offers more stock opportunities than the East, and equally good schooling. (2) Betty Nansen is with the William Fox Motion Picture Company.

Jules de Forrest, White Plains, N. Y.—(1) Carl Randall will continue with the "Ziegfeld Follies." (2) Donald Macdonald closed with "Hands Up." Don't know what he will do next. (3) As far as we know, Mr. Macdonald and Mr. Randall are not related.

X. Y. Z., Allentown, Pa.—(1) "The Blue Paradise" is not an English version of "Endlich Allein." You are right. (2) Irene Fenwick was born in Chicago in 1888. Her first appearance on the stage was made in "Peggy from Paris." Later she played in "Just One of the Boys," "The Brass Bottle," "The Speckled Band," in a revival of "The Importance of Being Earnest," "The Zebra," "The Million," "Hawthorne, U. S. A.," "The Family Cupboard," "Along Came Ruth," and in "The Song of Songs."

DE WOLF HOPPER: MASTER MUMMER

By Robert C. McElravy.

(After witnessing the famous comedian in a season of Gilbert and Sullivan revivals.)

Tell us, kindly, Mr. Hopper;
Why you never come acropper,
When the Gilbert lines you're singing,
Set to tuneful measures ringing?
Whence this gift of perfect diction,
Free from strain and verbal friction?—
How you roll each beat and measure,
Word and phrase, to suit your pleasure!
How you set our pulses pounding,
While your blithesome lines are sounding!
Laughing men and maids surround you—
How you hearten all around you!
Years have you—but age defying,
On you go, with joy undying;
Never were there legs more youthful,
Never wit rang half so truthful!
Now, to-night, you're playing Deadeye—
Ugly fellow, fond of redeye—
And again with fine bravado,
Headsman bold in "The Mikado;"
Now you're Jack Point in "The Yeoman,"
Feared by men and loved by women;
For a role that's full of fire it's
Well to see you in "The Pirates"—
Sorcerer or Chancellor,
Each a hit, and something more,
More than simple stage endeavor,
More than is conveyed by—clever,
O, "a pretty wit" is yours,
Better than physicians' cures;
There's a tonic in your clowning,
That should keep a world from frowning—
Never mind the part it is,
Unassuming art it is,
Gilbert made the verses scan,
Airs were wrought by Sullivan,
But 'tis Hopper through and through,
From Penzance to Titipu—
Yours the comicality,
Yours the personality—
"Sing a merry madrigal"
To this jester of them all!

ON THE RIALTO

Those who attended the premiere of the vaudeville version of "Sumurun" were given a stranger spectacle than the "wordless play." They saw all the critics caged in one box—and, what is more, apparently enjoying themselves.

◆

While Ethel Wright was touring in "The Deadlock" with Edith Wynne Matthison, she alighted from the train at a small town and looked around for a conveyance.

"Got any taxicabs here?" she inquired of the station master.

"Guess you mean ottymobiles."

"Yes, automobiles will do."

"Yes, got 'em, but they aint for hire. Got a hack, though."

"Well, telephone for it. We must get up some way. How many does it hold?"

"Four regular, but six if you're well acquainted."

◆

As an advocate of optimism, there are few who can equal clever little Marguerite McNulty, whose dramatic work has delighted thousands of playgoers in New York and through the Eastern cities.

"I do not think I have ever met a more perfect example of the optimist than the husband of a friend of mine," Miss McNulty observed in talking with friends. "It was during a recent engagement of mine in New York that I invited my friend and her husband to come and see the performance, an invitation which they were both prompt to accept. After it was over my friend came back to my dressing room to thank me for the pleasure she had derived from my performance, and I inquired what her husband thought of it.

"'Oh, dear,' she replied, 'my husband doesn't come to the theater to think. He just sits out there and applauds.'"

◆

No better proof can be found of the old saw that everything comes to him who waits than the success of Max Marcin. For years he has been going the weary rounds of the managers' offices in the hopes of finding some one who believed in him sufficiently to give his work a production. His quest was consistently unsuccessful. However, he never gave up. He continued writing new plays and polishing his old ones. And then one day Cohan and Harris sent for him. They liked a melodrama he had submitted under the name of "The House of Glass." No sooner had he recovered from the information that this play was to be given a production than Marcin received word that A. H. Woods had accepted a farce entitled "See My Lawyer."

Last week both plays were presented on successive nights in adjoining playhouses. It was probably the first time in American stage history that a new playwright had two plays produced in one week on Broadway. But gauged by the uncertainty of the theatrical business, Mr. Marcin's success was in no way remarkable. It might come to any young men possessing a similar amount of persistency and luck—provided, of course, he had acquired the playwriting knack.

◆

Visitors to New York frequently remark upon the prodigality of the tips which menials expect and receive for the slightest attention. The average New Yorker is opposed to tipping waiters and others, but they are slaves to customs.

Not so, however, with Lillian Keller, one of Broadway's fairest daughters. Miss Keller comes from Kentucky, and thus is gifted with a lavish inclination, and a modish desire.

She was followed into a store recently, where stage managers make their purchases of those small necessities of every play known as "props." "Props" may mean anything, from a grand piano to a bunch of stage money. Miss Keller called for a quantity of the latter.

"Is it for stage purposes?" inquired the suave salesman.

"Not exactly," replied the fair actress. "You see, last year cost me hundreds of dollars to tip everybody who felt that I should tip them. Now I want to go through the formality of tipping lavishly, but I don't want it to cost me so much. How much? One dollar a thousand. Thank you. Give me about ten thousand dollars; I think that will last me for the season."

JEAN WEBSTER WEDS

Author of "Daddy Long-Legs" Married to Glenn F. McKinney, Lawyer

Jean Webster, author of "Daddy Long-Legs," one of the biggest successes of last season, and Glenn Ford McKinney, a lawyer of 54 William Street, were married yesterday at Washington Green, Conn. The ceremony was followed by a wedding breakfast at the Summer home of Mrs. Joseph W. Lewis, of St. Louis.

Miss Webster is a graduate of Vassar College and is a member of the Cosmopolitan, Woman's University, and the Pen and Brush clubs. Mr. McKinney was graduated from Princeton in 1891, and is a member of the University, Princeton, and Larchmont Yacht Clubs.

NEW LEADING WOMAN

Charlotte Walker Replaces Margaret Dale in Support of E. H. Sothern

Because of the illness of Margaret Dale, the Shuberts have engaged Charlotte Walker as leading woman with E. H. Sothern in "The Two Virtues," which will be produced in the Booth Theater in October. Miss Walker arrived in New York last Thursday from her Summer cottage at Mountain View, Me.

Miss Dale was taken suddenly ill in Atlantic City last Wednesday night. It is reported that she will be unable to resume work for several months.

DEATH OF PAUL ARMSTRONG

Paul Armstrong, the playwright, died suddenly in his home, No. 829 Park Avenue, on Monday night, Aug. 30, of heart disease, from which he had been a sufferer for a year. He was stricken in the afternoon while returning home in an automobile from the Pennsylvania Station, where he had gone to meet his wife. Two months ago Mr. Armstrong took a course of treatment in Johns Hopkins Hospital, Baltimore, for enlargement of the heart. While his health seemed much improved of late, it was known that he was far from well, and his sudden death did not come as a surprise to the theatrical world.

Mr. Armstrong was born in Kidder, Mo., on April 25, 1869. He began life as a sailor on the Great Lakes and eventually became master of a steamer. Later he entered newspaper work in Buffalo as a sporting writer. In 1900 he came to this city. While engaged in newspaper work here he turned his attention to playwriting, and in 1904 his first success, "The Heir to the Hoorah," was produced. In quick succession followed "Salomy Jane," "Blue Grass," "Via Wireless" (with Winchell Smith), and "Going Some" (with Rex Beach). In 1909 his greatest success, "Alias Jimmy Valentine," was produced. This was followed the next year by "The Deep Purple," in which Wilson Mizner collaborated. In 1912 he wrote "The Greyhound," with Wilson Mizner again as his collaborator. His later efforts were vaudeville sketches, such as "Woman Proposes" and "A Romance of the Underworld." Last year he had two plays produced, "The Bludgeon" and "The Heart of a Thief," both of which were unsuccessful.

Mr. Armstrong had been married twice. His first wife was Bella Abell, of Kansas City. They had three children, Annabel, Myrrel, and Elizabeth. In September, 1913, Mrs. Armstrong obtained a divorce. Soon after this Mr. Armstrong married Catherine Calvert in New Haven. She had been leading woman in "The Deep Purple." A son was born to them a year ago.

The funeral took place on Wednesday morning at his late home. Among those present at the services were Wilson Mizner, Rex Beach, Robert Keene, and Mike Donlin.

PRESIDENT WILSON ATTENDS THEATER

WASHINGTON, D. C. (*Special*).—President Wilson attended Poli's Theater last Thursday night and saw the performance of "The Ringmaster." It was the first theatrical performance the President has witnessed since the death of Mrs. Wilson, more than a year ago. He was accompanied by Miss Helen Woodrow Bones, cousin of the President, Dr. Cary T. Grayson, U. S. N., the President's physician, and the secretary to the President. The opening bill was witnessed by a very large and distinguished audience, enthusiastic in praise of the production and the pronounced strength and artistic ability of this season's stock company. The new company includes the following players: A. H. Van Buren, Mark Kent, Russell Fillmore, Raymond Walburn, J. H. Dailey, John Kline, Harry Andrews, Cecil Bowser, Miss Florence Rittenhouse, Blanche Frederici, Peggy Cameron, Emily Mills, and Harriet Stowe. The current week's offering is Billie Burke's success, "Jerry."

JOHN T. WARDE.

CONCERTS AT WINTER GARDEN

Sunday concerts have been resumed at the Winter Garden. The first programme last Sunday night included Maurice and Walton, Irene Franklin, Burt Green, Willie and Eugene Howard, Marilynn Miller, Daphne Pollard, Ralph Herz, Frances Pritchard and others.

MARGARET ROMAINE OUT OF CAST

Because of illness, Margaret Romaine has been compelled to withdraw from the cast of the Lehar operetta, "Alone at Last," in which she was to have played the leading role.

BERNHARDT TOUR DELAYED

"Moloch" to Fill Time of Her Engagement at the New Amsterdam

Sarah Bernhardt's proposed tour of the United States has been delayed, and she will not open her season at the New Amsterdam Theater on Sept. 20, as had been arranged. It is said that social engagements in Paris brought about the postponement of her sailing.

The Bernhardt time at the New Amsterdam will be filled by the presentation by Klaw and Erlanger, in association with George C. Tyler, of Beulah M. Dix's war play, "Moloch." It had been planned to present "Moloch" at the Liberty Theater, but it was found that the production was of such an elaborate character that the stage of the Liberty would prove inadequate. More than sixty principals and supernumeraries appear in the play. The cast includes Holbrook Blinn, Edmund Breeze, Lillian Albertson, Mrs. Thomas Whiffen, Louise Rutter, Paul Gordon, Creighton Hale and others.

ADELE BLOOD IN NEW PLAY

To Be Seen in "When Kittie Comes Home," a Comedy By Wilson Collison

Adele Blood returned to New York last Friday after a two months' motor tour to the Pacific Coast. She will shortly commence rehearsals of a new comedy by Wilson Collison, entitled "When Kittie Comes Home," in which she will star this season, the tour opening on Oct. 26.

SOSMAN & LANDIS STILL IN SCENERY

It is pleasant to note that, according to the *Western Trade Journal*, another famous old firm name is to be preserved in the theatrical trades, when the business of the Sosman & Landis Co., scene painters, is continued under the personal management of Thos. G. Moses, president, and Joseph C. Johnson, secretary and treasurer of the old company.

Sosman & Landis have for many years been considered one of the leading concerns of the country in building and painting scenery and the making of "properties" for theatrical and other productions having to do with the show business, their great studios at 417-19 South Clinton Street, Chicago, being one of the largest plants of the kind in the country.

Mr. Thomas G. Moses has been identified with the firm for thirty-five years and is considered to be one of the leading artists in this line in the country. Under his personal supervision, some of the largest productions that have appeared on the American stage have been made.

Mr. Johnson has had years of experience in management and is duly qualified to continue the policies that have built up the business, and his former dealings with the trade, together with the fact that he remains in the same position he has held for several years, offers assurance of a continuation along the same lines.

OLD ACTORS ENJOY AN OUTING

Mrs. Sarah Neidlinger of Hugenot Park, Staten Island, gave an outing and entertainment on Friday, August 27th, at her home, having as her guests members of the Actors' Fund Home. She was assisted in this entertainment by the following professionals: Alberta Gallatin, Olive Oliver, Maud Swiggette, Louis Grant, Laura Burt, Amelia Mayborn, Mrs. Edward Warren, and Mr. Henry Stanford. Those from the Actors' Home taken in automobiles to the entertainment were: Miss May Sylvia, Miss Ada Morton, Mr. Geo. Morton, Mr. and Mrs. Halfpenny, Mr. J. Alexander Brown, Miss Virginia Buchanan, Miss Marie Jackson, Mr. W. Cristie Miller, Miss Gabrielle Campbell, Mrs. Nannie Catter, Mrs. Alice Adams, Mr. Harry Irving, R. Fulton Russel, Louis De Smith, and Max Rainier.

Mrs. Neidlinger's home was beautifully decorated with flowers and the entertainment proved in every way a most enjoyable time for the old people from the Home.

SAM TAUBER RETIRES

The following letter to THE MIRROR from Mr. Sam Tauber announcing his retirement from the Times Producing Corporation explains itself:

I have tendered my resignation as manager of the Times Producing Corporation, which will become effective this week. This is not premature, as I had it definitely understood with this firm that after I had thoroughly completed all plans for the launching of "The Girl Who Smiles," I was to be released so that I might continue to handle several of my own projects which seem to loom up in great shape at the present time. I shall make due announcement shortly concerning a deal of rather large proportions.

I want to thank you for your excellent and hearty co-operation with this firm and will always remember same kindly.

With my very best wishes, I am,

Very truly yours,

SAM TAUBER.

ANDREW MACK TO RETURN TO DRAMA

Andrew Mack, who has been playing in vaudeville for the past four years, will return to the legitimate stage in October, appearing under the direction of Edward Everett Pidgeon in some of the Irish plays of his early repertoire. Later he will be presented in a new play.

FLORENCE RITTENHOUSE,

Leading Lady at Poli's, Washington.

JAPANESE MME. BUTTERFLY

A novel production of "Madam Butterfly," is to be given when the Boston Opera Company, in conjunction with the Pavlowa Ballet, opens its season. The leading roles will be represented by singers of nationalities corresponding to the characters in the opera. Miury Zukkura, Japanese lyric soprano, will sing the title role. She studied music in Najaski and has sung in opera in England, Italy and Russia.

Riccardo Martin, the American tenor, will appear as Lieut. Pinkerton; Thomas Chalmers, the American baritone, will sing the role of the U. S. Consul, and Elizabeth Campbell, American mezzo-soprano, will be seen as Kate Pinkerton.

SARAH PADDEN'S LONG SEASON

Sarah Padden, starring in "The Little Shepherd of Bargain Row," closed a season of fifty-one consecutive weeks at the American Theater, Chicago, last week. The period was about equally divided between the three-act play and a tabloid version of the same which she has used in Vaudeville. After a rest of several weeks, Miss Padden will resume with the same vehicle, playing Eastern time. Miss Padden, since her advent as a dramatic star, some five years ago, has never played less than thirty-six weeks, and in all that time has had very few changes in her supporting company. One of the members of her cast, William Justin McCarthy, has been with her during the entire period.

WILLIAM H. L. DENNY DIES

William H. L. Denny, who played the part of the Dog in the New Theater's production of "The Blue Bird," died Sept. 1 in London, England. Mr. Denny was born in Birmingham, England, in 1853, and made his first appearance on the stage at the age of six in "The Stranger." He became prominent in England through his performances in the Gilbert and Sullivan operettas.

Mr. Denny came to America in 1887 as a member of Lydia Thompson's company. In 1884 he was a member of Lester Wallack's company and the following year he toured in the first company managed by the late Charles Frohman. Among the plays in which he was seen here were "The Girl from Paris" and "The Earl and the Girl."

"DADDY LONG-LEGS" AT GAIETY

Ruth Chatterton in "Daddy Long-Legs" has replaced Jules Eckert Goodman's play, "Just Outside the Door," at the Gaiety Theater for a special return engagement. The Goodman play closed Saturday night, after eight performances.

Miss Chatterton is supported by the original company that appeared with her during last season's run of the play, including Charles Waldron, Mabel Bert, Mrs. Jacques Martin, Charles Trowbridge, and others.

AYRES WELL "INSIDE THE LINES"

Dudley Ayres appears at the Grand Opera House, Brooklyn, as the hero of "Inside the Lines," the role created by Lewis Stone at the Longacre last season. Like his predecessor, Mr. Ayres gained his training in the best Western stock organizations, so it is no surprise to those who have watched his work in Brooklyn to say that his performance is fully up to the high standard set by the original.

EYSLER TO WRITE ANOTHER

Edmund Eysler, composer of the score of "The Blue Paradise," has been commissioned by the Shuberts to write another operetta. Mr. Eysler, who is at present in the war zone, will begin work at once.

THE FIRST NIGHTER

"THE HOUSE OF GLASS"

A Play in Four Acts by Max Marcin. Staged by Sam Forrest. Produced by Cohan and Harris at the Candler Theater, Sept. 1.

Nellie	Lila Rhodes
Margaret Case	Mary Ryan
Mrs. Brandt	Ada Gilman
Frank	Sam Meyers
James Burke	Frank M. Thomas
Carroll	Thomas Findlay
Crowley	James C. Marlowe
A Policeman	E. J. McGuire
Watson	John Fenton
Harvey Lake	Frederick Burt
Edward McClellan	Harry C. Browne
Judson Atwood	William Walcott
Jap	Maun Wada
Edith	Florence Walcott
Governor Patterson	Frank Young

Act I.—A Room in a New York Boarding House. Act II.—Eight Years Later. Lake's Home in Kansas City. Act III.—Two Years Later. Lake's Home in New York City. Act IV.—One Hour Later. Same as Act III.

The crook is fast becoming as indispensable to the American playwright with melodramatic aspirations as reference to Hans Wagner, Ford automobiles and roquefort cheese is to native musical comedy librettists. Ever since that memorable occasion when Bayard Veiller's "Within the Law" brought jaded first nighters to the edges of their seats and kept them there, the crook has been paraded before us in an inexhaustible number of forms and guises. Never in our recollection has he failed to win the sympathy the playwright intended. And since sympathy is the most responsive of all human emotions from the box office standpoint the day of the crook will be as permanent as it is successful.

In appreciating this reliable playwriting expedient, Mr. Marcin proves conclusively that he has absorbed the theatrical philosophy of George M. Cohan. He has "given them what they want." He has left his ideas and ideals in his trunk, content to wait until his reputation is established, and has confined his attentions to representing the time-worn but ever enjoyable conflict between authority and those it has chosen to keep in subjection.

In "The House of Glass," authority is vested in a detective with a conscience so harassing that it makes him inordinately vain and selfish. It is a clever piece of character drawing, since the very ruthlessness of the detective makes his ultimate defeat the more enjoyable.

Mr. Marcin can well be proud of his first effort. In it he has shown unquestionable instinct for the dramatic. His suspenses are well sustained; his contrasts are violent enough to please the most ingenuous of his hearers; he has succeeded in keeping the long arm of coincidence from intruding too conspicuously upon his situations; and his characters at no time speak the stilted dialogue so frequently encountered in new playwrights.

The story centers about the attempt of Margaret Case to escape the constantly threatening shadow of the law. In the first act we are shown her as a poor stenographer, preparing to marry James Burke, a young chauffeur, who she believed, had inherited a fortune. While in ecstacies over a pearl necklace which he had just given her as a wedding present, detectives enter and arrest him for the burglary of the "Whitney home." The necklace furnishes the circumstantial evidence that sends her to prison with him.

Eight years have elapsed when the second act is reached and we find Margaret, who had jumped her parole, the wife of Harvey Lake, a rising young railroad genius in Kansas City. There she is happy in her prison reform work and the success of her husband. But the storm soon gathers. Hearing of Lake's ability, New York magnates have motored out to Kansas City to offer him a position at the head of a great eastern railroad system. The chauffeur of the financier's car happens to be the man responsible for her first disgrace and humiliation. She has a moment's talk with him in which he advises her, if she values her freedom, never to step within the boundaries of New York state.

But his warning proves fruitless, for we next see the Lakes established in New York City, Margaret unhappy through fear of detection, her husband growing more secure in his position with each day. He enjoys the happiness which his wife obtains from her sociological activities though he is obdurate in his views against that part devoted to prison reform. A youth in his employ embezzles a sum of money and he is resolved upon a conviction even at the cost of his position. To help him in the case he calls in a detective at his own expense.

Hurrying to greet some of her husband's guests in the drawing room of their luxurious home, Mrs. Lake comes face to face with the central office man who had arrested her ten years before in the shabby little boarding house. By means of a cleverly-contrived telephone communication, which holds the others in the room interested, the woman and her Nemesis fight their silent battle. The strain, however, is too great for her and she confesses to her husband that she is an ex-convict. At first, dumbfounded, he is brought to believe in her innocence and in the truth of the lesson that people who live in glass houses must not throw stones. At the price of Lake's forgiveness of the embezzler, the Governor, who is interested in the youth's case, promises a pardon for "the girl, Margaret Case."

Mary Ryan played the emotional role of Margaret with undeniable power, and brought out admirably the transition from the impressionable girl of nineteen to the resourceful woman of twenty-nine.

Frank M. Thomas as James Burke did the best work of his career. He gave a rugged, clean-cut performance, whether he was fighting the police on his own behalf or on behalf of the girl who suffered through his misdemeanor. Frederick Burt played Lake with subtlety and quiet force, suggesting at all times the strength and sincerity back of the priggish exterior. Harry C. Browne gave an excellent performance of a breezy lawyer. Thomas Findlay portrayed vigorously the detective, and Frank Young was a benevolent Governor.

MARIE TEMPEST

"The Duke of Killicrankie," Comedy by Robert Marshall, and "Rosalind," by J. M. Barrie. Presented at the Lyceum Theater by Charles Frohman, Sept. 6.

THE DUKE OF KILLICRANKIE.

Duke of Killicrankie	Graham Browne
Henry Pitt-Welby, M. P.	Ferdinard Gottschalk
Ambrose Hicks	Francis Bedford
Alexander Macrayne	Jock McGraw
Butler	Horton Cooper
Footman	Leon Brown
Mrs. Mulholland	Marie Tempest
Countess of Pangbourne	Kate Sergeantson
Lady Henrietta Addison	Mary Forbes
Mrs. Macbayne	Mercita Esmonde

ROSALIND.

Rosalind	Marie Tempest
Dame Quickley	Kate Sergeantson
Charles Roche	Reginald Denny

Marie Tempest was greeted by a large audience Labor Day in a double bill, a revival of Captain Marshall's comedy, "The Duke of Killicrankie," which was made familiar to the American public with John Drew in the part of the young duke who abducts Lady Henrietta Addison to his ancestral eyrie, Crag-o-North, and there holds her prisoner until she learns to love him and consents to become his wife; and, for an after piece, Barrie's light comedy, "Rosalind," in which Maude Adams has appeared out of New York, but which is entirely new to Broadway.

In both plays Miss Tempest has congenial roles. In the first-named she assumes that of Mrs. Mulholland, the rich window of a deceased glue maker, who is lured to Crag-o-North in connivance with her persistent admirer, Henry Pitt-Welby, M. P., to act as chaperone to Lady Henrietta. In importance, the role parallels closely that of the enterprising duke. Miss Tempest shows a perfection of detail in her part, which she originally played in London. Mr. Graham Browne assumed the part in which Mr. Drew was seen to advantage. Without Mr. Drew's strong personality, he is excellent in the role, blending his work harmoniously with that of the admirable cast which the Frohman offices has assembled to make the revival a worthy one. The most striking portrait in the comedy is that of Pitt-Welby as played by Mr. Gottschalk, who makes it stand out as distinctly for its quaint humor as when he originally appeared in it with Drew. Miss Forde proved interesting as Lady Henrietta.

"Rosalind" is a characteristic conceit of Barrie in one act, with a wealth of charm, and is particularly well played by Miss Tempest.

The play opens with two middle-aged women in a cozy suburban home. One is a vivacious woman around the forties. A young man seeks shelter from the rain, and is reluctantly admitted, on a hint from the other, by Dame Quickley. The youth discovers on the mantel the picture of the other woman's daughter, Beatrice, an actress of considerable renown. It is the picture of the girl he admires beyond every being, but his deceased sister. He carries a miniature of her on his breast. He tells the mother of his devotion to Beatrice. The woman goes aside to weep and then bursts out in reproach. "I wish you never had come here," she exclaims. It is Beatrice herself! This middle-aged woman is the actress at home. The youth sustains a rude shock. Rosalind only laughs at him for his infatuation. A telegram comes. It is from a London manager, urging her to start at once to play Rosalind in an emergency. In a moment the old theatrical blood is aroused in her veins. In another moment she emerges from the next room and again the young and high-spirited Beatrice of the young man's dreams. He is all fire and flame, caring little for the obstacles of age and convention; but Beatrice (or Rosalind) is too conscious of the existing barrier. Frolicking like a child she laughs at him, and seizing him by the hand she hops away to work out her destiny as Beatrice, the favorite of the public.

The part is one that fairly tests the capacity of an actress of versatile moods, first in that of a comfortably-housed spinster of small pretensions, then of the grief of disappointment, and again in the spirit of comedy that hides the true tragedy of her soul as she responds jubilantly to her cue with assumed gayety. It is a playlet full of charm and admirably played.

Harry G. Bates, who played McGinnis, the carpenter, in "The Show Shop" last season, has been engaged by Charles Frohman, Inc., for William Gillette's company.

"SEE MY LAWYER"

Farce in Three Acts, by Max Marcin. Staged by Frank M. Stammers. Produced by A. H. Woods at the Eltinge Theater, September 2.

Agnes	Amy Sumers
Postman	Frank Brownwell
Anson Morse	Harold Russell
Martha Gardner	Inez Buck
Lucille Joyce	Margot Williams
Robert Gardner, a promoter	T. Roy Barnes
Fred Noble, his attorney	Sydney Booth
Trueman, an inventor	Gus C. Weinburg
Stockbridge, a broker	Walter Horton
T. Hamilton Brown	John Flood
Buxton	Stapleton Kent
Dr. Drew, an alienist	John Daly Murphy
Robinson, post office inspector	Frank Monroe
Tom, a detective	Conrad Cantzen
First Attendant	John Morrissey
Second Attendant	William S. Elv
Dr. Bartlett } alienists {	Jules Ferrar
Dr. Kyle	Richard Lyle

Act I.—Offices of the International Artificial Rubber Company. Morning. Act II.—Robert Gardner's Home. Afternoon. Act III.—Same as Act II. An hour later.

The modern farce demands not only action and intelligible confusion, but that elusive something which in the common parlance of the Rialto is described as a "punch," a certain climacteric effect, either mechanical or psychological, which is the hall mark of success. This intangible high light is wanting in "See My Lawyer." The laughter which it provokes is the spontaneous tribute to the comicalities of the chief actor, who is involved in a series of amusing situations, which, however, move on a dead level of rapid action along the lines of least resistance.

The weakness of the piece is contained in its lack of surprise; it is a vehicle for a bizarre characterization by Mr. Barnes, who as Bob Gardner is promoting a big enterprise to produce artificial rubber, invests all his means and the money of his friends, and too late discovers that he has been hoodwinked by the inventor. Instead of rubber, Trueman's machine turns out an artificial paving block. Bob has honestly gone into the undertaking, and now faces a wilderness of complications. He is in danger of losing his sweetheart, Lucille Joyce, of being arrested by the postal authorities for sending fraudlent circulars through the mails, and of being mobbed by an army of protesting subscribers to the stock, clamoring for satisfaction. In order to escape these various embarrassments, Bob pretends to have gone insane. Under the advice of his lawyer, who is in the plot, Dr. Drew, a famous alienist, is drawn into consultation and pronounces his malady paranoia absoluta. Matters develop to a stage where Bob is taken in custody by guards of the insane asylum, and even when his fortunes take a more favorable turn by the offer of the rubber trust to pay a round million for Trueman's accidentally invented paving block, he finds it impossible to convince anybody that he is not mad. His lawyer at last bribes Dr. Drew to make another diagnosis, in which he pronounces him completely recovered, and with two millions of the rubber trust to the credit of the concern, the play winds up in the approved manner of all farces.

Mr. Barnes has been successful in what is called "nut comedy" in vaudeville and at the Winter Garden, and Mr. Woods could not have selected a better actor to play the leading part of Bob. He is genuinely funny and is a valuable accession to the rank of light comedians. The supporting company also is excellent, notably Mr. Murphy as Dr. Drew; Harold Russell as Bob's uncle, who from a skeptic is converted to an enthusiastic investor in the artificial rubber stock; Mr. Booth as Bob's lawyer; Margot Williams as his sweetheart and Inez Buck as his sister. Mr. Weinburg also gives a good account of himself as the melancholy inventor, and Frank Monroe has a congenial role in the part of a tireless post office inspector. After a long absence John Flood was welcomed back as the lawyer for the trust. The remaining members of the cast are of uniform excellence, and it would be difficult to pick flaws in the entire production, from the scenery to the stage management.

"EIN RITTERSPIEL"

Fantastic Revue with Songs and Dances in a Prelude and Two Acts and Eight Scenes, by Sylvester Schaefer. Lyrics by Arthur Schoenstadt and Max Simon. Music by Anselm Goetzl. Dances Arranged by Jack Mason. S. Rachmann, Manager. Produced at the Irving Place Theater Sept. 1.

PRELUDE.

Max	Rudi Rabe
Moritz	Christian Rub
Finns, the Monkey	Heini Skremka
Little Sandman	Lotte Engel

FIRST AND SECOND ACTS.

The King	Rudi Rabe
The Princess, his daughter	Emmy Nicklas
Her Companion	Lottie Engel
A Prince	Christian Rub
A Knight	Sylvester Schaefer
A Herald	Clara Kost
The Night-watchman	Hermann Korn
Fipps, the Monkey	Heini Skremka
The Valet of the Prince	Grant Wilson
An Austrian Husar Lieutenant	Mizi Gizi
Two Lieutenants of the Dead Head Husars	Lotte Engel, Mizi Gizi
Solo Dancer	Vlasta Novotna

Sylvester Schaefer, the greatest of protean artists, has found a new medium for the exhibition of his remarkable cleverness. It is safe to say that if he had had his present vehicle when he first made his American debut a year ago, his stay at the Shubert would have been greatly prolonged. Supported by members of the Irving Place Theater under the management of the well-known Berlin entrepreneur, Mr. Rachmann—to whom we are already indebted for the greatest wrestling tournament this country has ever seen—Mr. Schaefer is seen in all his specialties as part of a coherent musical show which stands a good chance of doing well if translated into English and sent through the country.

In "Ritterspiel" he makes his first appearance on the back of a battle steed in knightly armor, tossing a flower into the window of the royal Princess. He has a rival in the person of a Prince, with whom he engages in a series of contests of skill before the King and his court. Here he gives exhibitions of juggling, bareback riding, target shooting, feats of strength, painting, violin playing and of everything else for which he is noted.

The prelude shows Max and Moritz, two of Wilhelm Busch's famous crayon characters, going to sleep and being awakened by the Little Sandman to undergo great adventures. The two acts that follow describe what they see in a dream. With two such amusing comedians as Christian Rub and Rudi Rahe—the former playing the prince and the latter the King—and such clever singers as Emmy Nicklas and Lotte Engel, a quartette familiar to the regular patrons of the Irving Place, the revue passed off with a swing that spelled success.

The whole is a potpourri of vaudeville acts with a good deal of singing and dancing. Mr. Goetzl has composed some stirring music of the popular kind which went with a vim, and Messrs. Schoenstadt and Simon have provided some clever lyrics. A novelty is furnished by the appearance of the King, the Princess and the Prince in one of the boxes as part of the performance. A feature that stirred the audience was when Schaefer appeared as a Prussian lieutenant of cavalry and put his horse through the paces. Another cue for an enthusiastic outburst was supplied by Mizi Gizi as an Austrian hussar lieutenant singing a dashing military number by Paul Lincke. Emmy Nicklas (who will soon be seen on Broadway in a musical production) is a petite and vivacious soubrette and sang several numbers with telling effect. Lotte Engel (who has had experience on the native stage in "Little Boy Blue") also scored by her admirable singing. Some interesting acrobatic stunts were performed by Heini Skremka as a mischievous monkey, and an interesting ballet interlude had Mlle. Vlasta Novotna for its premiere. Beyond all, however, Sylvester Schaefer stands out by his marvelous versatility and manifold accomplishments.

AT OTHER HOUSES

STANDARD.—The Standard Theater, at Broadway and Ninetieth Street, began its second season as a combination playhouse last Monday afternoon, with Michael Morton's play of Russian life, "The Yellow Ticket," as the attraction. The cast included Frederica Going, Dorothy Slaytor, Fletcher Harvey, Kalman Matus, Reginald Carrington, Ralph J. Herbert, Lawrence A. Hynes, Edwin Maxwell, Michael Wilens, Louis Hartman and John Hewett.

YORK.—The York Theater, formerly known as Saxe's 116th Street Theater, opened as a combination theater, under the direction of John Cort, on Labor Day, with "The Natural Law" as the attraction. Several of the original company, seen in the drama at the Republic Theater last season, remain. In the cast were Julie Herne, Teresa Maxwell Conover, Maggie Holloway Fisher, Howard Hall, Conrad Nagel, Robert L. Allen, Charles Coleman and Caroline Waide.

LEXINGTON.—The Lexington Theater has Geo. M. Cohan's mystery farce, "Seven Keys to Baldpate," as its second week's attraction. The cast includes Meta Green, Annette Berger, Amelia Meyers, Edwin Walter, Archie Allen, Olof Skarlan, Stuart Johnson, Eugenie Campbell, Edward Romaine, Harry L. Barker and Justin McNabb.

H. G. FISKE TO PRODUCE

With Geo. W. Mooser He Will Present Hungarian Play, "Mrs. Boltay's Daughters"

Announcement is made that Harrison Grey Fiske and Geo. W. Mooser have formed a coalition for the production of several plays. The first of these, which will be seen in New York late in October, is "Mrs. Boltay's Daughters," which will be presented in association with the Shubert Theatrical Company. The play is an adaptation by Marion Fairfax, from the Hungarian of Eugen Heltai, which enjoyed in its original form, long runs in Budapest and Vienna before the war. Miss Fairfax has changed the locale to this country. The scenes are laid in Washington, and with the exception of the Boltay family, the characters have been entirely Americanized. The play is an example of ultra-modern Hungarian drama.

Mr. Fiske plans several productions on individual account, in addition to those to be made in connection with Mr. Mooser, who will continue to act as the general manager in New York of the Oliver Morosco interests.

POSTPONE "MY LADY'S GARTER"

The production of "My Lady's Garter," a dramatization of Jacques Futrelle's novel of the same name, by Lee Morrison, has been postponed indefinitely, owing to minor changes in the cast. The play was to have opened at the Booth Theater next Thursday night.

"PEASANT GIRL" ON TOUR

Emma Trentini in "The Peasant Girl" will begin her tour at the Majestic Theater, Brooklyn, Nov 1. During the season she will visit the principal cities in the country.

MISS MARBURY'S PLANS

To Be Associated With F. Ray Comstock in the Production of Several Plays

Elizabeth Marbury announces that she will be associated during the present season with F. Ray Comstock in the management of the Princess Theater and in the production of several new plays, under the name of the Marbury-Comstock Company. Arrangements have been made with the Music League of America for a series of recitals to be held in the Princess during the year. These will not interfere with the theatrical productions planned by the Marbury-Comstock Company. Early in October a new musical comedy by Jerome Kern and Harry B. Smith will be presented in the former home of "thrillers," and after the holidays Lawrence Grossmith will be seen there in a new musical farce by P. G. Wodehouse and Mr. Kern.

Other enterprises include the presentation of Maurice and Walton in a new play and Lou-Tellegen in a comedy by Jules Boss. On Friday night the Marbury-Comstock Company, in association with George Mooser, will produce "Our Children," by Louis K. Anspacher.

A second company of "Nobody Home," with Blanche Ring as the star, will be organized for the Pacific Coast.

PAVLOWA AT LEXINGTON

Ballet and Opera to be Presented for Short Season at Cort's Combination House

Max Rabinoff announces that the Pavlowa Ballet Russe and the Boston Opera company, now associated with it, will play its New York engagement at the Lexington Theater, Lexington Avenue and Fifty-first Street. The first performance will be on Oct. 25, and the season will last but three weeks, in order that it may not conflict with the regular season of the Metropolitan Opera Company.

John Cort's season of popular-price plays, now in vogue at the Lexington, will be suspended during the engagement of the Pavlowas organization.

It will be recalled that the Lexington Theater was built by Oscar Hammerstein for the presentation of opera in English, but he was unable to carry out his plans owing to the contract existing between him and the Metropolitan Opera company, so the performances of the Boston Opera company will be the first of the kind heard there.

"QUINNEYS" IN OCTOBER

Frederick Harrison's Company will Play at the Maxine Elliott Theater

LONDON (*Special*).—Frederick Harrison's "Quinneys" company will sail for the United States on Oct. 2, opening at the Maxine Elliott Theater (by arrangement with Lee Shubert) on Monday, Oct. 18. The company will include Frederick Ross, Margaret Watson, Margaret Rush, Arthur Grenville, Cathleen Nesbitt, Colin Kenny, Herbert Evans, and Clifford Brooke, who will act as stage director.

$20,000 WORTH OF GEMS STOLEN

It became known last week that diamonds and jewelry valued at more than $20,000 were stolen from Beatrice Allen, musical comedy actress, on Aug. 16, in Chicago. At the time of the robbery Miss Allen was appearing with Joseph Santley in "All Over Town."

Circulars were sent last week by the Ervin J. Smith National Detective Agency of Park Row to the principal pawnbrokers in New York, offering a reward of $2,500 for the return of the gems.

KELLARD TO GIVE SHAKESPEARE

John E. Kellard, who presented "Hamlet" at the Garden Theater some years ago for a run of one hundred performances, is planning a tour of the country in a repertory of the Bard's works. Mr. Kellard will be the only American player presenting Shakespeare, as Robert B. Mantell has deserted the legitimate stage for motion pictures.

COOK LEAVES PUNCH AND JUDY

Charles Emerson Cook has resigned as press representative of the Punch and Judy Theater in order to conduct a publicity campaign for the Vitagraph Film Company's production of "The Battle Cry of Peace."

"MY LADY'S GARTER" AT BOOTH

The premiere of the dramatization of Jacques Futrelle's novel, "My Lady's Garter," will take place to-morrow night at the Booth Theater, with Hobert Dempster and Minna Gombel in the chief parts.

"ALONE AT LAST" FOR NEW HAVEN

Franz Lehar's new operetta, "Alone At Last," will be given its initial presentation by the Shuberts at New Haven on Sept. 20. Prominent in the cast will be Jose Collins, Margaret Romaine, John Charles Thomas, Roy Atwell, and Harry Conor. The production has been staged by Benrimo.

TO PRODUCE "MASTER OF MAN"

Charles Lester Moore will produce, in Toronto, early in October "The Master of Man," by George Gebow. In the cast will be Anne Brewster, Hazel Brown, Charles Magone, Clarence Brandon, Walter Spellman, Henry Fox, and Felix Wallace.

BANISH CUT RATE COUPON

Theater Managers Reach Agreement to Eradicate Evils in Ticket Selling—Figure Fixed for Tyson Co. Profit

After three weeks of conferences the theater managers have reached an unanimous agreement to eradicate the evils existing in the selling of tickets. At a meeting recently held in the Hotel Astor the final details of the plan were put in writing and approved. The evils dealt with are those of exorbitant prices charged by hotels and other agencies, the selling of tickets at cut rates at box offices and agencies, and the issuing of passes.

Under the new agreement it was decided:

"First: That hereafter there shall be no cut-rate tickets issued nor any device resorted to for the selling of cut-rate tickets, nor any literature or advertisement published announcing that tickets can be purchased anywhere at less than the box office price. This, however, does not preclude any manager who wishes to reduce his prices of admission or seats regularly at his box office from doing so, provided he sells them to the entire public at that price.

"Second: That there shall be no free list.

"Third: The Tyson Company was selected as the distributor for the tickets usually allotted to the hotels and agencies, it being understood that the agencies now in existence shall get a certain allotment of tickets through the Tyson Company; and it is exacted in turn from the Tyson Company that it give a bond of $25,000, guaranteeing that no tickets shall be sold by it or any of its agencies for a sum of more than fifty cents in excess of box office price and any agency caught imposing in excess of this price shall forthwith be cut off from the sale of tickets. On the other hand, the managers have bound themselves to each other to live up to their share of the contracts and the managers' contract has been made a part of the Tyson contract.

"It was further decided that there shall be prominently and permanently displayed at every hotel agency where theater tickets are sold a sign calling the attention of the public to the fact that any tickets sold for more than fifty cents in excess of the box office price by said hotel or agency is an imposition on the public and calling upon the public to report such imposition. This sign shall further inform the public that the salesmen or saleswomen who handle these tickets are there to assist the public in getting desirable seats for theaters, and are neither censors nor critics. They are forbidden to give their personal opinions of the merits or demerits of performances or to use their influence to sell one theater's tickets to the exclusion of another."

The statement was issued from the office of Klaw and Erlanger. It bore the signatures of Sam H. Harris, Charles B. Dillingham, William A. Brady, Lee Shubert and A. H. Woods, and was approved at meetings attended by representatives of the Selwyns, Cohan & Harris, Klaw and Erlanger, Alf Hayman, the Henry B. Harris estate, John Cort, A. H. Frazee, Winthrop Ames, Edward E. Lyons, A. H. Pincus and Lawrence Anhalt.

BRADY COMPLETES CASTS

Many Prominent Players Engaged to Appear in New Productions

William A. Brady has completed the casts of the three plays which he will present this month. To support Grace George in the revival of Langdon Mitchell's "The New York Idea," at the Playhouse, September 20, the following players have been engaged: Ernest Lawford, Conway Tearle, Lumsden Hare, Albert Reed, John Cromwell, George Harcourt, Tracy Barrow, G. Guthrie McClintic, Richard Clarke, Mary Nash, Norah Lamison, Josephine Lovett, Eugenia Woodward and Anita Wood.

Mr. Brady will produce Harrison Rhodes' dramatization of Harry Leon Wilson's story, "Ruggles of Red Gap," in Wilmington, Del., on September 13, with Ralph Herz in the stellar role. In the cast will be Lawrence D'Orsay, John Cope, Lynn Pratt, Frank Kilday, J. K. Hutchinson, Louise Closser Hale, Leonore Harris, Josephine Drake, Kate Mayhew and Marion Ballou.

The cast of "Husband and Wife," the new play by Charles Kenyon, which will open at the Forty-eighth Street Theater next week, will include Robert Edeson, Dion Titheradge, Montagu Love, Dodson Mitchell, Allan Atwell, William S. Lyons, Edward M. Dresser, Nick Long, Olive Tell, Belle Daube, Mabel Reed and Harriet Mendel.

RECORD TOUR PLANNED

The "Passing Show of 1915" to Travel for Fourteen Months.

When "The Passing Show of 1915" ends its engagement at the Winter Garden this month, it will begin the longest tour ever planned for a musical organization. The production will be fourteen months on the road, beginning its tour in Chicago, where it will play a season of two months. From Thanksgiving until the Spring the company will visit the Eastern cities. The organization will travel direct to California, and play during the Summer on the Pacific Coast, returning by slow stages to New York, where in December it will disband. In the company on tour will be George Monroe, Harry Fisher, John Chester Hines, the Howards, Marilynn Miller, Daphne Pollard, and Juliette Lippe.

SHAKESPEARE HAS FLAT FEET

CINCINNATI (*Special*).—William Shakespeare, of 530 East Pearl Street, made his appearance at the General Hospital the other day and asked to be treated for flat feet. He denied being a descendant of the immortal Bard, and certainly there was nothing in his personal appearance to indicate any blood relationship.

"STOLEN ORDERS" NEXT WEEK

The first performance in this country of the Drury Lane melodrama, "Stolen Orders," will take place at the Manhattan Opera House on Sept. 13.

"JUST BOYS" TO-NIGHT

The opening performance of William Elliott's production of "Just Boys," originally scheduled for last Monday afternoon, will take place to-night at the Comedy Theater. Ernest Truex, recently of "Just Outside the Door," has been added to the cast.

"A FULL HOUSE" FOR LONDON

Alfred Butt has acquired the English rights to Fred Jackson's farce, "A Full House," and will produce it some time during the Fall.

CHICAGO

Theatrical Season Slow in Getting Started But Going Strong for Good Business

CHICAGO (*Special*).—"Go, Chicago" doesn't seem to go in its accustomed tempo so far as the new theatrical season goes. At least the start is very slow, the "glad" filly, "Pollyanna" (dammed by two authors and entered under the Tyler-K. & E. colors)—being the only entry in the maiden handicap—with which she romps away. Switching from track to stage "frazeology," Miss Patricia Collinge plays the title role with all her natural charm and enhanced theatric skill, acquired doubtless in "The Show Shop." Herbert Kelcey, Effie Shannon, Philip Merivale, Jessie Busley, Bobby Tobin and Lorin Baker are the principals of the company supporting Miss Collinge, and with these stars as "runners-up" you may imagine the pace Miss Pat must keep up.

"Molly and I" (Lena Abarbanell) are running well at the La Salle, with "The Only Girl," a Sunday night entry at the Garrick, getting into her gait and going strong. "It Pays to Advertise," another New York record-breaker, has begun a long-distance run at Cohan's Grand, and Walker Whiteside, a Chicago favorite, brings "The Ragged Messenger" to the Princess, after a preliminary warming-up on the outlying circuits.

Carolina White, the Chicago prima donna, heads the bill at the Majestic, and has apparently become reconciled to the "two-a-day." She says there is no room for American singers in grand opera under foreign domination; but she may join an all-star singing company which she alleges is being organized by K. & E.

Robert O'Connor, a popular Chicago leading man, invaded vaudeville with "The Stuck-Up Man," and made good the title anyway, by holding up the McVicker's management for headline honors and proportionate salary. He may go farther and fare worse. Mary Ellen, an elephant with a college education, ran second on the bill.

James and Bonnie Thornton were recently reincarnated at the Majestic.

DONALD STUART.

ROCHESTER

Elsie Janis as "Miss Information," Revives Memories of Lotta's "Little Detective"

ROCHESTER, N. Y. (*Special*).—"Miss Information," in which Charles B. Dillingham presented Elsie Janis for the first time on any stage at the Lyceum on Labor Day, revives veteran memories of Lotta in "The Little Detective." As Dot, the girl sleuth, Miss Janis adopts many disguises, but her protean talents enable her to achieve six distinct characterizations, not to mention her imitations. The piece is described as a "musical comedy and revue" by Paul Dickey and Charles W. Goddard, with musical numbers by Jerome Kern. These serve to introduce, besides Miss Janis, Maurice Farkoa and Irene Borodini, a new French actress; and Melville Ellis, who is credited with designing the extremely effective costumes. A banner first-night audience manifested delight in detecting "the little detective" in her various disguises, and giving Miss Janis rounds of applause at every appearance.

TO FORM RUSSIAN BALLET SCHOOL

The Shuberts have engaged Theodor Kosloff, now appearing in "The Passing Show of 1915," at the Winter Garden, to form a permanent Russian ballet school in which fifty of the best dancers of Shubert musical pieces now playing in the city will be enrolled.

OLD MANAGER OPENS HOTEL

The Hotel Mira, 61 West Thirty-ninth Street, corner of Sixth Avenue, has been entirely refitted, and is now one of the coziest small hotels in heart of the city.

The location half-way between the Pennsylvania and the Grand Central stations, also in the center of the theatrical and shopping district, make it admirable for those who are forced to remain in the center of New York.

The appointments are perfect, prices moderate, and under the management of Benjamin B. Vernon, the old-time actor-manager, all patrons will be sure of a courteous and welcome visit should they call at the dainty little Hotel Mira.

NEW PLAY BY COHAN

Fred Niblo Opens at Long Branch in "Hit-the Trail-Holliday"

"Hit-the-Trail-Holliday," a new play from the pen of George M. Cohan, was produced last Monday night at Long Branch, N. J., with Fred Niblo, who recently returned from a three years' engagement in Australia, as the star. The chief role of the piece is based on the peppery evangelist, Billy Sunday.

Mr. Niblo's support included Katherine LaSalle, Lorena Atwood, Grant Stewart, Edgar Halstead and others.

"COMES UP SMILING" IN NEW FORM

A musical version of "He Comes Up Smiling" opened at Stamford last Monday night, with Bernard Granville, late of the "Ziegfeld Follies," as the featured player. After a brief tour the piece will play an indefinite engagement in Chicago. It was presented last year at the Liberty Theater as a straight comedy, with Douglas Fairbanks as the star.

STAGE NOTES

Nobart Cavanaugh and his wife, Florence Heston, have been engaged for the principal company of J. C. Williamson, Ltd., in Australia.

Elsie Mackaye, leading woman for Cyril Maude, has returned to New York after spending several weeks at her home in Australia.

Irene Haisman, who succeeded Madge Kennedy in "Twin Beds" during the Summer run of the farce, has been engaged for the ingenue role with William Gillette in "Secret Service."

The Shuberts have placed under contract Barbara Schaeffer, a Philadelphia friend of Vivienne Segal, of "The Blue Paradise." Miss Schaeffer is a singer, and will make her stage debut in the new Lehar operetta, "Alone At Last."

Bertha Mann is to join a repertory company for the season in New York.

Paul Ker is to write the music for a new comic opera before beginning his present dramatic season.

Hellen Evily, who is now playing an important part with James J. Corbett, in "Brother Bill," is to be associated with the Irish Theater of America next season.

Clare Weldon opens next week in the role of Signori Monti in "Twin Beds."

Rupert Harvey, the English actor who recently closed his season with the Ben Greet Players is planning to take out citizenship papers.

"The Little Shepherd of Bargain Row," the play in which Sarah Padden has been starring for the past season has been made into a novel by its author, Howard McKent Barnes. It is published by Reilly & Britton, of Chicago, who plan to conduct a big advertising campaign for the book this fall. Miss Padden will continue in the play for another season.

Violet Barney has been engaged as leading woman of "Potash and Perlmutter."

Eugene and Willie Howard have renewed their contracts with the Winter Garden for a period of five years.

Louis Calvert has reached New York from England to appear in "The Bargain," a four-act play, by Herman Scheffauer, which A. H. Woods will produce in New York next month.

W. J. Ferguson has been engaged by Charles Hopkins for the production of Robert Louis Stevenson's "Treasure Island," at the Punch and Judy Theater. Mr. Ferguson has been cast for the part of George Merry.

Irene Franklin and Burton Greene are having a theater built on their place at Mt. Vernon, where they will conduct the preliminary rehearsals of their new play, to be produced early in January under the management of Frederic McKay.

Marion Murray, of "The Last Laugh" company, has composed four waltzes, which she has named "Da-da Waltzes," out of compliment to the expression of the man-baby in "The Last Laugh."

Arvid Paulson has withdrawn from the cast of "The Victory," the new play by Ella Wheeler Wilcox and Ruth Helen Davis, which the Art Drama Players will shortly produce.

The costumes for the "Duke of Killikrankie" production were designed by Melville Ellis.

The Strand Roof will reopen on Oct. 4. In addition to dancing several special features will be added.

Jerome Bruner has resigned from the Equity Motion Picture Company to begin rehearsals with "Under Cover."

A tea was given on the stage of the Casino Theater last Friday afternoon in honor of Vivienne Segal, who sings the prima donna role in "The Blue Paradise." The guests included a number of the younger actresses who are playing important roles in Broadway productions.

Arthur Deagon has replaced Fred Walton as Alphonse in "The Girl Who Smiles."

Arthur Row has been engaged for a role in William A. Brady's production of "Ruggles of Red Gap."

Jean Temple has succeeded Joliet Paget in the role of Mrs. De Peyster in "No. 33, Washington Square."

"Alfred L. Dolson has been re-engaged by Mr. Andreas Dippel as the advance press representative for 'The Lilac Domino' Opera Co., road tour. Mr. Dolson was for eight consecutive seasons with the Henry B. Harris' office in the same capacity."

Instead of Brady's production of "Life," the first attraction at the Boston Opera House under the new Shubert management, will be the San Carlo Opera Co. (20).

Guy Bates Post

in

"Omar, the Tentmaker"

RICHARD WALTON TULLY'S
Spectacular Persian Romance

THE above attraction has entered upon its third year of practically continuous presentation. Following four big weeks at the Cort Theatre, San Francisco, in July as the leading theatrical attraction of the Exposition Summer, it opened the new $1,000,000 Civic Opera House in Oakland, Calif., following which it has entered upon an extensive tour of the Southern States.

Management: TULLY and BUCKLAND, Inc.
JAMES G. PEEDE, General Manager

ALBERTIERI MOVES STUDIO

Luigi Albertieri, dancing instructor, has moved his studio from the Century Opera House to 11 and 13 East Fifty-ninth Street. The change was necessary for the reason that his increased activities this season demanded greater studio space.

In addition to teaching classic, folk, toe, character and modern dancing, he has added two new departments, one for the special training of children and the other a normal course for the instruction of teachers of dancing. He will continue to coach pupils for the dramatic and operatic stages and stage features for vaudeville and musical productions.

SET ASIDE $700 VERDICT

PHILADELPHIA (*Special*).—Judge Martin, in Common Pleas Court, has set aside a verdict against the Pioneer Amusement Company in favor of Pauline Hall (McClellan), musical comedy actress, who claimed $700 as a week's wages and $50 damages. The court ruled there was no evidence to show that the actress had been engaged by the company.

According to Miss Hall, she had been engaged through an authorized agent of the company for a local theater. She had asked $700 for the week, made all arrangements, and then had been turned down. The company stated that the agent had only been authorized to make inquiries concerning the actress.

POWELL WITH ELSIE FERGUSON

Elsie Ferguson has begun rehearsals of "Outcast" at the Gaiety Theater. Her company will be the same as last year with one or two exceptions. This season David Powell will be seen as Geoffrey, the part formerly played by Charles Cherry. Last year Mr. Powell appeared in "The Hyphen" and "Across the Border."

Miss Ferguson's tour will include the principal cities in the East and Middle West. After the holidays she will be seen in New York in a new play.

GUSTAV LUDERS LEAVES BUT $160

Gustav Luders, one of the best-known composers of musical comedy scores in this country, left a net estate of $160, according to the report of the State Comptroller's office, filed yesterday in the Surrogate's Court. Luders, who died Jan. 24, 1913, had received royalties from "The Prince of Pilsen," "King Dodo," "The Grand Mogul," "The Shogun" and other musical plays. The gross estate amounted to $7,551, but after debts had been paid little was left for the widow, Mrs. Grace M. Luders.

MARJORIE MURRAY WEDS

Marjorie Murray, the English actress, who played the title-role in "Kitty Mackay" on tour last season, and Paget Hunter, actor, of New Zealand, were married in the Knickerbocker Hotel last Thursday. Before coming to this country, Miss Murray had been a member of Charles Frohman's companies in London, appearing as Glory Quayle in "The Christian" and in the leading role in "Sunday." Mr. Hunter met Miss Murray while playing the leading male role in "Kitty Mackay."

GIVES HAPPY ENDING TO NEW PLAY

According to London reports, Sir Arthur Pinero has altered the last act of his latest play, "The Drum," at the St. James Theater, so that the play now ends with the lovers united instead of separated. The happy ending was due to the desire to relieve to some extent the depression at present existing among playgoers.

When the play is produced here shortly with John Drew as the star the original ending will be adhered to.

ASBURY PARK TO SEE "VICTORY"

Following their presentation of Ella Wheeler Wilcox's and Ruth Helen Davis's "Victory" at Long Branch, the Art Drama Players will visit Asbury Park, where they will give the play in Arthur Pryor's Pavilion, Saturday night, Sept. 11. The music, which has been specially composed, will be under the direction of Mr. Pryor.

SHUBERTS WANT LONDON REVUE

LONDON (*Special*).—C. B. Cochrane has received an offer from the Shuberts to take the musical revue, "More," with the company now playing at the Ambassadors, to New York in October. The production is, however, proving so successful that the run will probably not be disturbed for some months to come.

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WILLIAM ELLIOTT Presents
A NEW PLAY
WHICH HE HOPES WILL PLEASE YOU
By Katherine Browning Miller and Allena Kanka

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15.
COHAN & HARRIS present
THE HOUSE OF GLASS
A new play by Max Marcin.

ASTOR Theatre, Broadway & 45th St. Eves., 8:15; Mats., Wed. and Sat., 2:15. Phone 287 Bryant.
COHAN & HARRIS present
"YOUNG AMERICA"
A new play by Fred Ballard.

GEO. M. COHAN'S Theatre, Bway and 43rd Eves. at 8:15 Mats Wed. & Sat. at 2:15.
A. H. WOODS presents
JULIAN ELTINGE
IN
"COUSIN LUCY"
By Charles Klein.

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2. 25-50-75c Every Night 25-50-75-1.-1.50 2 Big Concerts Sunday
GERTRUDE HOFFMANN
in Max Reinhardt's wordless play "SUMURUN" and Company of 60 artists
FANNIE BRICE, ORVILLE HAROLD, EDDIE LEONARD,
STAN STANLEY, FOX & ROBERT,
AMORIS SISTERS.

"TWO IS COMPANY" NEXT AT LYRIC

The next attraction at the Lyric Theater will be "Two Is Company," a musical comedy by Paul Herve, Jean Briquet, and Adolf Philipp, which the Savoy Producing Company will present on Thursday night, Sept. 15.

"GAMBLERS ALL" AT CHRISTMAS

Lewis Waller and Madge Titheradge will make their American appearance in "Gamblers All," around Christmas time. The play recently concluded a long run at Wyndham's Theater, London, and is now on tour in the provinces.

NEW YORK THEATERS

LYCEUM W. 45th St., Evenings at 8.15. Matinees Thursday and Saturday at 2.15.
CHARLES FROHMAN .... Manager
CHARLES FROHMAN presents
MARIE TEMPEST
In the Double Comedy Bill
J. M. Barrie's new one act play "Rosalind" and Robert Marshall's 3 act comedy "The Duke of Killicrankie"

REPUBLIC W. 42d St. Eves at 8:15 Mats., Wednesday and Saturday at 2:15.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
An an All Star Cast.

NEW AMSTERDAM THEATRE. West 42nd St., Klaw & Erlanger, Mgrs. Matinee Wed. & Sat. 2:15, Eves. at 8:15.
Greatest Musical Show ever produced
ZIEGFELD FOLLIES
LAST TWO WEEKS
After the show see Gala performance
ZIEGFELD ZIEGFELD FROLIC
On the New Amsterdam Roof

HUDSON 44th St., near B'way, Eves. 8.15. Matinees Wed. and Sat. 2.15.
Direction SELWYN & CO.
UNDER FIRE with WILLIAM COURTENAY
by Roi Cooper Megrue
Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

HARRIS West 42nd St., Evenings at 8.15. Matinees Wed. and Saturday at 2.15.
Edgar Selwyn's melodramatic comedy
ROLLING STONES

BELASCO West 44th St., Eves. 8.30. Mats. Thursday and Saturday 2.20.
DAVID BELASCO presents
THE BOOMERANG
By Winchell Smith and Victor Mapes
Cast includes:
Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others

ELTINGE W. 42nd St., Eves. 8.20. Mats. Wednesday and Saturday 2.20.
A. H. WOODS presents
See My Lawyer
With
T. ROY BARNES
and a Capable Cast

FULTON 46th St., West of B'way Evenings 8.30. Mats. Wed. and Sat. at 2.20.
Estate of HENRY B. HARRIS presents
"SOME BABY"
By Zellah Covington and Jules Simonson
Revised and staged by Percival Knight
Cast includes Frank Lalor, Emma Janvier, Ernest Stallard, John Arthur, Sarah Biala, Francine Larrimore and others

STOCK THEATRE MANAGERS

I have some Very Important Mail for you and would be pleased to have your name, and that of your house. It will pay you to get acquainted with me, and receive particulars of my plan for creating the Biggest Sensation of the present season. Be among the First IN on this Very Good Thing. Smile, if you like, but please Pay Attention. This is for Stock Only, and a post card is all it will cost you to learn something else Worth Knowing. Address

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WOMEN

Anglin, Thelma, Eleanor Adams, Kathleen Aamold.

Belle, Marion, Caroline Barber, Marie L. Benton.

Carvel, Blanche, C. Clifford, Mrs. Will Crimans, Sylvia Cushman.

Everett, Fanny.

Fuller, Minnie.

Ge Beau, Mabel, Mayme Gehrue, Mrs. Richard Goodall.

Haslan, Hazel, M. E. Hartford, Mary Hall.

Inslee, Mable, Florence L. Johnstone.

Jordan, Doria.

Knowles, Pricilla.

Moore, Olive, Lilliam Morris, Mrs. Harry MacFayden.

Newcombe, Jeanne.

O'Connor, Adeline, Mrs. Frank Paret.

Rambo, Zella, Mrs. W. P. Richardson.

Sexton, Hazel.

Wiemer, Winnie.

MEN

Adams, John.

Boyle, Jack, Frank Barrett, Guy Bragdon, Byron Bidwell.

Campbell, Frank, Geo. Claire, Chas. Compton, Jas. Crane, Alexander Clark.

Dorsey, Geo., Jno. T. Doyle, Raymond Dealberg, Robt. Downing.

Endicott, J. L.

Fitzgerald, Edw., Frank Forrester, Malcolm Fassett, Dan Fager.

Halifax, Daniel, Norman Hammond, Geo. Hare, Wright Huntington, E. F. Heyd.

Karr, Frederick, Otto Kahn, J. G. Kelly.

Leaming, S. T., Chas. Ludwig, Howard Lang, Jack Lewis.

Menzel, Chas., Albert Masour, Bert Merket, Louis Miller, Paul Meacham.

Pierce, Jacque, Pierre Peleterre.

Ritter, Karl, Edwin Redding.

Skerichly, J. D., Morris Stewart, Teddie Simons, Harry S. Sheldon, Roy Stout.

Varney, Edwin.

Wandling, Jno. W.

Young, Gavin.

AUTHOR TO BUILD THEATER

Sarah French Plans Broadway House in Which She Can Produce Her Own Plays

A new theater is to be built on Broadway by Sarah French, actress and writer. In this playhouse, plans for which have already been drawn, Miss French will produce her own plays. It is reported that a site has been selected between Fiftieth and Fifty-fifth Streets.

It is probable that Miss French will be associated with Mrs. H. C. De Mille in the venture. It was Mrs. De Mille who directed the production of "Between Two Fires," one of the first plays in which Miss French played a leading role before a New York audience. Until a few weeks ago they lived together at 301 West 106th Street.

Miss French will be recalled as having appeared in the leading role in a revival of Mrs. Frances Hodgson Burnett's "Little Princess" at the Lyceum Theater in 1905. She has also played with E. H. Sothern, Henry Jewett and Viola Allen, and appeared for a brief season in a leading role in the dramatization of James Lane Allan's novel, "The Choir Invisible."

"LILAC DOMINO" ON TOUR

Andreas Dippel has made final arrangements to send "The Lilac Domino" on tour as far west as St. Paul, the season to last from Sept. 23 until May 15. Helen Morrill has been engaged to sing the role of Georgine, while the tenor part, which was originally a baritone role, will be sung by Humbird Duffey.

DEATH OF WM. GILLETTE'S SISTER

Mrs. Eliza Gillette Warner, a sister of William Gillette, the actor-playwright, has died at her home in Gloucester, Mass. She was the widow of George H. Warner, a brother of the late Charles Dudley Warner. Mrs. Warner was born in Bloomfield, Conn., and was married in 1864.

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Week, Single, $4 and up. Double, $5 and up

TYLER GETS NEW PLAY

Acquires American Rights to "Angel in House" by B. Macdonald Hastings

George C. Tyler, in association with Klaw and Erlanger, has acquired the American rights to "The Angel in the House," a new play by Basil Macdonald Hastings, author of "The New Sin" and "That Sort." The play is now running at the Savoy Theater, London.

GRESHEIMER HELD FOR FRAUD

Frederick Gresheimer, known to Broadway as the husband of Lillian Lorraine, was arrested in Jack's restaurant last Friday morning, charged with being a fugitive from justice in that he ran away from San Francisco on Aug. 14 while awaiting trial on a charge of grand larceny.

The complainant against Gresheimer is Dr. Carl Muck, director of the Boston Symphony Orchestra, who charged that last May Gresheimer came to him and asked for a contribution to the *Fatherland*, of which he claimed to be a representative. Dr. Muck said he gave him $300 and then found out that Gresheimer had no connection with the paper.

E. A. WEIL TO BE PRODUCER

E. A. Weil, formerly general press representative for H. H. Frazee, has resigned to become a producing manager. Mr. Weil recently returned from London, where he disposed of the English rights to the Willard-Johnson fight pictures and secured the American rights to several play successes. Among his acquisitions is "The Amorous Mannikin," in which he intends to present his wife, Dorothy Arthur.

MARGARET TOWNSEND LOSES PLAY

Mrs. Margaret Townsend Tagliapetra, who writes under the name of Margaret Townsend, has lost a one-act play entitled "At Midnight." The manuscript, mailed in the Hotel Astor, has not been heard from, and efforts to trace it have so far proven unsuccessful. Miss Townsend says she will prosecute any attempt to use the play in public.

SOTHERN TO OPEN OCT. 4

E. H. Sothern will open his New York season in Alfred Sutro's "The Two Virtues," at the Booth Theater, Oct. 4. A preliminary engagement of one week will be played in Washington, D. C.

ACTORS' EQUITY ASSO'N

Stanchfield Makes No Reply to Asso'n Letter Asking Him to Deny Alleged Court Remarks

At the last meeting of the Council, held in the Association's rooms, suite 608, Longacre building, on August 31st, the following members were present: Mr. Wilson, presiding; Messrs. Howard Kyle, Jefferson De Angelis, Frank Gillmore and Thomas A. Wise.

New members elected.

Ruth S. Allen
Gertrude Des Roches
Thomas Jefferson Evans
C. H. Robert Fischer
Gordon Gunniss
Raymond L. Kirk
Maxwell Y. Olney
John Roberts
Joseph Schrode
Esther Sacheroff
Ed. S. Thompson
Sylvia Thorne
Walter S. Wills

Writing us in reference to the protest of one of our members against an agency that claimed a commission on an engagement in which it took no part, Mr. George Broadhurst, who had been appealed to by the parties of the discussion, said:

> In my opinion all such disagreements as this could be easily avoided if the agent made it a rule to notify the actor in writing during rehearsals, or at least during the first week of actual playing, of her (or his) claim for commission. The facts would then be fresh and clear in the minds of all and an equitable conclusion could easily be arrived at. He further says, also, I hope both parties won't mind my adding were I in the position of either I would much rather submit the case to your association than take it to a court of law.

We have so many instances coming up wherein managers show bad faith in the application of the contract clauses pertaining to dismissal during rehearsals that we mean to pursue some of them into the courts. The counsel for the association would like nothing better than to get a judicial opinion on some of the so-called "contracts"—monstrously one-sided things—that are used by certain managers.

The council, through the association secretaries, had its attention called some time ago to an undue stigma that was put upon the entire profession of the stage, by a criminal lawyer named John B. Stanchfield, who represented Harry K. Thaw at his last public hearing. Ample opportunity has been given Mr. Stanchfield to deny, if he can, that he uttered what is attributed to him. He has ignored our courteous inquiries, though the last one was sent as a registered letter. It follows:

> John B. Stanchfield, Esq., 11 Pine Street,
> New York city.
>
> DEAR SIR: On Aug. 4 I had the honor to write you a letter, the text of which was as follows:
>
> The New York *Tribune* of July 10, in its report of the Thaw trial, states that when Thaw was asked by one of the opposing counsel whether he objected to his wife being on the stage, you objected to the question, saying, "Any sane man would object to his wife being on the stage. You might as well ask him if he objects to her living with Jack Clifford."
>
> While the Council of the Actors' Equity Association feels that the stage needs no defense against a sweeping arraignment of this nature, it has deputed me to write to you in the hope of learning that you were misquoted in this regard.
>
> Having received no acknowledgment of this, I am repeating it in case the first letter should have failed to reach you.
>
> Yours truly,
> (Signed) GRANT STEWART,
> Recording Secretary.

It is high time that a recklessly headlined press and the blatherskites who gain their misinformation from it should be challenged for a libel like the foregoing. Nor should unprincipled speculative managers be accepted as exponents of the dominant life of the stage. Too long has it been the practice to charge the profession of acting with every demi-mondaine who may find it expedient to be registered on the police blotter as "actress."

Lists of members who are in arrears for their dues have been given to Mr. Thomas Wise, chairman of the committee on delinquents. Investigation and a report will be made. Every member should advise the secretary if he must be unavoidably delayed in paying dues. That would show *interest*, which is the great thing we must all retain for the association.

Last week the office was pleased to recommend a delinquent member for a good engagement that he secured. It was sheer luck that enabled us to locate him. Delinquency is not a reason that warrants anyone in getting out of touch with the A. E. A.—the best friend the actor has ever had.

Upon the suggestion of Mr. Frank Gillmore, the council instructed the secretary to take steps to resume the consideration of the Morris plan for credit—loans. This matter bids fair to benefit actors greatly. Mr. Clark Williams of the Morris Bank was to have addressed our last annual meeting on the subject, but owing to a misunderstanding as to the hour failed to appear.

Section two of Article II. of the A. E. A. Constitution provides that "persons who have been actors for at least two years are eligible to election as regular members." A committee composed of Frank Gillmore, chairman, and Messrs. Abeles, De Angelis, Nash and Kyle was appointed to consider whether or not the provision shall be so construed as to include persons that have never been anything but moving picture actors.

BY ORDER OF THE COUNCIL.
HOWARD KYLE, Corr. Sec'y.
GRANT STEWART, Rec. Sec'y.

FRED H. SPEARE.

Engaged by A. H. Woods to Create an Important Character in "Potash and Perlmutter, Inc.," which Will Be Produced This Fall at the Cohan Theater.

SELWYN ROAD COMPANIES

Selwyn and Company will send on tour this season three companies of "Twin Beds" and two of "Under Cover." The Southern "Twin Beds" company opened its season in Vineland, N. J., last Thursday evening with a cast which includes Zaina Curzon, Louis Alberni, William Nolte, Antoinette Rechte, Bess Stafford, Mary Barry and Wyrley Birch. The Pacific Coast "Twin Beds" company began its tour in Stamford, Conn., last Friday night. In the cast are Juliet Day, Paul Porcasi, James M. Morrison, Marion Lord, Editha Maxham, Susanne Morg and William Weston. The third "Twin Beds" organization opened last Monday at the Bronx Opera House. The personnel includes Katherine Daly, Auguste Aramini, John Welch, Clare Weldon, Helene Eddy, Jose Claflin, and Fred Ozab.

One "Under Cover" company began its season at Asbury Park last Thursday night. In the cast are Rockliffe Fellowes, Florence Malone, Mildred Barrett, Adreinne Bonnell, Bruce Elmore, Herbert Druce and Ann Paystone. The other "Under Cover" company gave its first performance in Stamford, Conn., on Saturday night. In the leading roles are Paul Stanton, Florence Careenter, Sylvia Ratcliffe and Margaret Vaughan.

FROHMANS DENY BRIAN REPORT

The Charles Frohman Company has issued a statement denying that Donald Brian has left that organization and had signed other contracts, as announced recently by Oliver Morosco, who asserted that he had engaged Mr. Brian to appear in a new comedy this season called "Up Stairs and Down." According to the Frohman statement, Mr. Brian will continue in "The Girl from Utah," and at the completion of his engagement in this production he will be seen in a new musical comedy.

In an announcement made later, Mr. Morosco stated that Mr. Brian will appear under his management upon the conclusion of his contract with the Frohman office.

OPERA SINGERS MADE HER WEALTHY

The transfer tax appraisal of the estate of Mrs. Maria dei Pezzo, who conducted an Italian restaurant at 211 West Thirty-fourth Street, much frequented by the Italian stars of the Metropolitan Opera Company, and who died in February, 1913, shows that she left an estate of $20,600. Among her famous customers were Caruso, Scotti, Andreas de Segurola, and Antonio Cavessa.

REICHER PLANS ACTIVE SEASON

Herr Emanuel Reicher, founder and director of The Modern Stage, is planning to make at least seven productions this season. Modern continental plays as well as dramas from American sources will be given. Among the Americans who will be represented are Theodore Dreiser with "The Girl in the Coffin," Zoe Akins, Percival Wilde, and David Pinsky.

ACTOR GOES TO THE FRONT

Harry Kendall, formerly of the Vitagraph stock company and previously a member of Charles Frohman's and Henry Savage's companies, returned to England on Sept. 1 by the *Adriatic*, to join a British cavalry regiment.

NEW PEPLE PLAY IN OCTOBER

The premiere of Edward Peple's latest play, "The Girl," will take place about October 15. Henry Kolker has been engaged for the leading role.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

"Tickee, tickee, little stock,
When your stock is all in hock
Owing to this cruel war,
Try a fly in repertoire."

While the stock tickers are ticking up the prices of "war stocks," this same war which has played havoc with the routing of road companies and rendered the theatrical business so "ticklish," is increasing both the number and importance of local stock companies throughout the country. Many cities which have heretofore enjoyed only Summer stock companies will try the experiment of prolonging their engagements throughout the coming season. Especially is this true of remote points of the West and Canada, where even the most speculative "fly-by-nighter" has not ventured to write for "open time." Consequently it is a case of "local stock" or "pictures only," sandwiched with villainous vaudeville. Yet in most of these communities the cultivated and best-paying elements demand dramatic pabulum that appeals above the eyebrows, and will patronize the best plays when properly presented. After he has become acquainted with the personnel of a stock company and begun to take local pride in its achievements, the average theatergoer will enjoy the production of a new play by the "home company" much more than its hap-hazard presentation at the hands of a number two or three "road show." In the threatened dearth of traveling attractions this aspect of the situation is appealing more and more to local managers, who are preparing to pay salaries for adequate actors and royalties for new plays calculated to win back again their former big patronage. As the *Montreal Star* puts it:

"For five years this city has supported a stock company at the Orpheum when it would support nothing else anywhere to an extent that made it worth while for theaters to stay open. The present unparalleled conditions, brought about largely by the war and partly by the parlous state of the theater throughout the United States for two seasons past, have created a situation here that seems to warrant the experiment which Mr. Driscoll is engaged in testing out at His Majesty's,—whether Montreal will support a stock company through the regular theatrical season of the autumn and winter months.

"The company with which the season opened was, in part, a company made up of several members of the previous season's aggregation at His Majesty's. With the coming of Miss Kemble and Mr. Mackay it will be very materially strengthened, and from that time on every effort will be made to build it into cohesive and cooperative stock company, in which members will, by constant association in plays of widely differing type, gain further confidence in each other and in themselves.

"With the object of interesting others than the theatergoer who is out for amusement, Mr. Driscoll has a scheme for a prize play contest. Any amateur author within a radius of two hundred and fifty miles from Montreal will be eligible. A local committee of competent judges will read the plays, and the winning play will be produced at His Majesty's by the stock company, and, later on, in New York, if a hearing can be obtained for it there."

HYPERION PLAYERS OPENING

New Haven, Conn. (*Special*).—The Hyperion Players ushered in the new season, with a capable production of "The Miracle Man." To say that the return of the players was a brilliant success is but putting it mildly. Charles Carver, the popular leading man, was greeted with rounds of applause as the "Patriarch." Miss Ruth Gates shows promise of becoming a very popular member of the company with her first performance as "Helena." Hearty welcomes were extended Frances Williams and Bella Cairns in the roles of "Betty Higgins" and "Mary Holmes," respectively. Harry Bewley as "The Flopper" and Wm. Bonney as "Hiram Higgins," renewed old acquaintances. Other members of the old organization who returned for another season were: John H. Dilson, Orpha Alba, Henry J. Oehler, George Banta, and Paul Cazeneuve, who were all greeted with a most hearty welcome.

Of the new-comers Carl T. Jackson shows great promise and his work as "Doc" Madison was one of the genuine treats of the evening.

The floral display in the lobby was a most beautiful one and the entire event was a great step towards the betterment of stock organizations. "The Spendthrift" is billed for week of Sept. 6.

Daniel Webster Delano, Jr.

V. GLASER AS PRODUCER

Rochester, N. Y. (*Special*).—Vaughan Glaser played at the Temple week of Aug. 30, a role that was a distinct departure to his Rochester patrons—that of producer of a musical comedy—entitled, "School Days," with Herman Timberg as a star. The offering was about what the name led one to expect—a lively, noisy romp, with some juvenile cleverness, rather too much of the commonplace, but a wholesome spirit of childhood pervading it all. It was well received.

STOCK FOLK FILM THEMSELVES

Lincoln, Neb.—The Barrow-Howard Players, now in their nineteenth week of stock at the Oliver, are playing to excellent business. Much local interest is being manifested in a "Movie" film now being prepared by the players. A regular scenario has been written, and an expert camera man is directing operations. Miss Barrow and Mr. Bliss have charge of the movement and the film will be shown at the Oliver between acts some time in September. Some of the scenes are being put off until such a time as the weather will be favorable for out-of-door swimming. At present the thermometer is hovering around the freezing point. "Father and the Boys" is the attraction for the week of Sept. 6, with "Freckles" in preparation for week of Sept. 13 and "The Third Party" underlined.

V. E. Friend.

MISS DAINTY IN SIOUX CITY

Miss Besse Dainty and company, after playing the Hip Theater in Topeka all Summer, opened a special engagement at the Colonial Theater, Sioux City, Iowa, using "Tess of the Storm Country," one of her favorite plays to open. The play and Miss Dainty made decided hits. Mr. Frederick Clark has been engaged to do all the producing, as Mr. Earle is looking after the managerial end this season and arranging to open another stock company in the near future. Hugo Miller attends to the paint department and acts as assistant treasurer. Miss Dainty still carries her pony, which furnishes her many pleasant drives through the country.

This week "In the Bishop's Carriage" is being produced, with "The Little Minister" to follow.

MARGUERITE TEBEAU

Miss Marguerite Tebeau is a Brooklyn girl who after several seasons of church and concert work joined the musical comedy ranks, from which she entered the dramatic field.

In the season of 1913-1914 she became associated with the Keith Stock companies appearing at the Crescent and the Bronx alternately.

She will be remembered best for her excellent comedy work as Miss Ryan, the telephone operator, in "The Family Cupboard," having played the part in three different Keith houses: The Bushwick Theater, week of June 8, 1914; the Crescent Theater, Nov. 9, 1914; the Bronx Theater, Nov. 23, 1914. Other parts for which Miss Tebeau deserves special mention in her stock work are Elsie Davis in "The Rainbow," Charley Wishanger in "The Masqueraders," and Lady Cudworth in "Disraeli." She has also been appearing in Union Hill, N. J., this Summer at the Keith house after closing with a vaudeville playlet.

All Miss Tebeau's stock work has been under the direction of Mr. William C. Masson, the Keith general stage director.

Miss Tebeau says: "I gave up two splendid road offers this season in order to be associated with Mr. Masson and his Crescent Players."

NINE YEAR OLD "FAUNTLEROY"

Hartford, Conn. (*Special*).—"Little Lord Fauntleroy" was presented by the Poli Players, week of Aug. 30, before large and appreciative audiences. First honors belong to little Inez Seabury, who played the title role in a charming and convincing manner. It would be impossible to improve upon the way this very difficult part was portrayed by little Miss Seabury, who is nine years of age. Harry Hollingsworth showed much ability as a character actor in the role of the Earl, and Billy Long was acceptable as the mother of Cedric. Forrest Seabury, John Ellis, Eugene Desmond, Bessie McAllister and others in the company did very creditable work.

Parson's Theater is being completely refurnished and the interior of the house is being completely changed. All seats have been replaced or upholstered, the building has been completely re-decorated and painted and a new electric lighting and plumbing system installed. When this theater opens in the latter part of September, it will compare favorably with any house in New England.

Seymour Wemyss Smith.

TRANSFERS TO TEMPLE STOCK

Gloucester, Mass. (*Special*).—"Nearly Married" was the offering for the last production of the Grayce Stock Aug. 26-28, with Miss Grayce as the divorce specialist and Miss Welba Lestina and Mr. Francis J. Gillen, two new members of the company, in the leading roles. The newcomers greatly pleased and the rest of the company did good work.

Miss Grayce takes her company to Malden, where they open under the name of the Temple Stock company.

Miss May Lufkin.

THE LAWRENCE LINE-UP

Lawrence, Mass. (*Special*).—The Malley-Denison Stock company, which opens the season at the Opera House on Labor Day, is composed of the following members: Frances E. Brandt and Arthur Berhens, leads; Sadie Galloupe, Ernia Erwin, Jack Chandler, Harvey Hayes, John J. Owens, Wallace West, and John Riley. Edward Denison will direct. The opening attraction is "Within the Law."

Matthew C. O'Brien.

CHORUS CRESCENTO!

Bath Beach, Brooklyn, N. Y.
August 26, 1915.

Editor of The Dramatic Mirror:

It seems that all Brooklyn is writing to either you or Manager Maloney of the Keith Circuit, asking for the return of some of our popular stock people who have been adopted by the Brooklyn theatergoing public for several seasons and we are all anxious to support them this year. Your paper has been much read throughout this Borough lately, as we all know you have taken an interest in our behalf; altho' it must adopt neutrality in such affairs of the great theatrical world. It was just as good an Ad for your paper as it has been for the Crescent Theater—and never did a theater get such attention and press notices as this little playhouse in Brooklyn. The players get notices that would make some of our Broadway favorites sigh for; and the majority come from people who are practically strangers to the company; but so interested are they in organization that they are willing to set aside business affairs for the time being in order to write something about them, which may help in persuading the management to gather them back into the fold. Miss Leah Winslow is particularly mentioned on the return list—her work in the past was exceptional, leaving nothing but praise due her. With a knowledge of her business; the command of her wonderful voice; and a very fine dresser, she is indeed an asset to a company and is a big favorite here.

The idea of young blood and new faces may appeal to the management—but it certainly does not to the public that is the real maker or breaker of a company and by public demand our favorites should be given the preference regardless of the views of the management—as we pay the price. They bring the company and we further the development by patronage, and if the management is not long headed enough to see this—well, they had better prepare themselves with a white flag of truce, for the gentle September breezes will wave it for them if they don't watch out. It is because the management has retained our favorites for so long that it made possible the slogan of "The Leading Stock Company of America."

When I was on the Coast this Summer, I happened to meet a player who had never been East of Chicago—and would you believe it, he knew of the Crescent, and understood that it was one of the plums East, and that it always had a pretty long waiting list. It may sound like Western "Bull," but it is a fact. Hope you will be able to quote some of the letters which have reached your office, because I understand that some are humdiggers—and that "to be continued" is a great encouragement to us, as it means something pertaining to this matter will appear in your paper in next issue.

We thank you for whatever courtesy you may show this communication—it is written in good faith and hope that it will do something towards the return of our favorites.

Yours truly,
D. D. HART.

ST LOUIS HAS HER OWN "FOLLIES"

St. Louis, Mo. (*Special*).—In commemoration of the Fall opening, the Park Opera company offered another of their popular variety bills, entitled "The Follies of St. Louis," week of Aug. 30. Mabel Wilbur and Louise Allen returned to the company and were tendered a rousing reception. These two are among those whose popularity seems perpetual. Tom Conkey made his initial appearance and scored, as did Dan Marble and George Natanson. Matt Hanley and Royal Cutter did clever work. Sarah Edwards also pleased. Roger Gray continues to be a very popular member of the cast.

The Players Stock company opens Sept. 6 in "Within the Law." Evelyn Varden, the new leading lady, will play Mary Turner. The same policy of alternating the Players and the Park Opera company between the Shenandoah and Park theaters, will go into effect. Vivian S. Watkins.

EVELYN WATSON PLEASES AS TESS

Union Hill, N. J. (*Special*).—The role of Tess in "Tess of the Storm Country," served as an excellent vehicle for Evelyn Watson's introduction to the audience at the Hudson Theater, Union Hill, N. J. Miss Watson made a distinct impression upon the theatergoers here by her splendid performance. William H. Sullivan, as Frederick Graves, again rendered his usual excellent performance. Miss Jessie Pringle gave an excellent character portrayal in the role of Molly, the witch. P. E. McCoy, former comedian of the company when Jane Cowl was leading lady, rejoined the cast, making the role of Ezra delightfully realistic and humorous. Mildred Florence, the new ingenue, appeared as Teola Graves. Others in the cast were J. J. Hyland, Frederick Webber, Joseph Eggenton, George MacEntee, Albert Hannah, Frank Armstrong, who becomes stage director of the company; Frank Kirke, Nan Bernard and Helen Hemingway, Byron Randall, the popular assistant to William Goldhardt, treasurer of the Hudson, transfers to the Crescent Theater, Brooklyn, with many of the former members of the stock company. This week, "Polly of the Circus" for the first time in stock.

E. A. Grewe, Jr.

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RENTON RULES THE ORIOLES

BALTIMORE, MD. (*Special*).—The new company which succeeds the old Poli organization inaugurated its season on Monday night at the Auditorium under the most auspicious circumstances. Long before the scheduled time of the performance a steady stream of playgoers poured through the doors, so that by the time the curtain rose there was not an available seat in the house. The new company is under the direction and management of Edward Renton, whose capable work last season played no small part in the tremendous success scored by the Poli company. Mr. Renton was offered the position of general manager and director of the Auditorium Players by Frederic Schanberger. He is well equipped for the position, and his long acquaintance with Baltimore should prove of great value. For the opening bill "The Climbers," one of the late Clyde Fitch's best works, was given a very creditable performance. Arthur Hoyt again assumes management back stage, which insures many pleasing stage pictures. The new company comprises several players new to Baltimore, including Alice Fleming, Maybelle Davis, Teresa Dale, William J. Townsend, Edward Machey, Berton Churchill, and Lynn Overmann. Among the old favorites of the Poli company who remain are Georgia Woodthrope, Joe Sweeney, Forrest Orr, Burke Clarke, and Edith Cooper. Judging by the enthusiasm displayed at the opening performances, the new company seems destined for sure-fire success.

I. B. KREIS.

MOZART PLAYERS IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players in "Within the Law" opened the Winter stock season at the Mozart Aug. 30-Sept. 4 to the largest and best pleased houses in the history of the theater. The company is the strongest ever gathered here, and the engagement promises to be a notable one in every respect. Alice Clements, the new leading woman, jumped into instant favor as Mary Turner and received an ovation at every performance. Her personality is most pleasing and her acting finished and satisfactory. Victor Browne, the new leading man, also established himself as a favorite at the start. His work as Richard Gilder was thoroughly enjoyable. Harry McKee, the popular director; Arthur Griffin, Emma Carrington, Cliff Hyde, and Henry Williman were welcomed back with roars of delight, and the new members, Gail Truitt, Joseph Latham, Charles Dey, Harold Salter, J. Dickerson, Madeline Knapp, Roy Lee, Henry Bouille, J. J. Fox, and George Hyatt, acquitted themselves most acceptably. Carl Oltz directed the orchestra with ability. "The Boss," Sept. 6-11.

The successful season of the Royster and Dudley Opera company at Rorick's Theater was brought to a close Aug. 30-Sept. 4 with a splendid production of "Alma, Where Do You Live?" in which John L. Kearney, Stanley Ridges, Charles Tingle, Osborne Clemson, Ray Barrett, R. H. Greenlaw, Josephine Isleib, Anna Boyd, Lillian Hagar, and Lillian Ludlow did excellent work.

The new Lyceum Theater, under the management of Lee Norton, opened Sept. 2 with "Seven Keys to Baldpate." Neil O'Brien's Minstrels, Sept. 3.

Strong vaudeville and pictures drew capacity business to the Majestic and Colonial theaters Aug. 30-Sept. 4.

J. MAXWELL BEERS.

"THE ETERNAL MAGDALENE" TRIED

CLEVELAND, O. (*Special*).—"The Eternal Magdalene," a new play by Robert H. McLaughlin, scored a sensational success at the Colonial Theater in Cleveland, Aug. 30. Says the *Plaindealer:*

Mr. McLaughlin has written a bitter arraignment of society and knife-edged satire on ministers who conduct sensational crusades through the newspapers. There are many high lights and many shadows, many good laughs and many tense scenes that grip.

Mabel Brownell gives a performance of the Magdalene that is far and away the best thing that she has done in Cleveland.

Reginald Barlowe is strikingly impressive as the smug old citizen who undertakes to fashion the life of a community.

Henry Mortimer is breezy and natural as the reporter—just a little more like reporters than the usual stage representation.

Claire Burke showed unusual strength as the 1915 repentant daughter, returning to her father's house.

Robert Hudson gave the scape-grace son a swagger and very definite outline that was pleasing. Mr. McOwen as the simpering minister and Meta Gund gave capital performances.

"FINE FEATHERS" IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—For the week of Aug. 29 the Players at the Orpheum presented "Fine Feathers," and both Manager Leigh and Edwin Vale, the director, are to be congratulated on a very artistic production of this trying play. Every member of the cast was seen to excellent advantage, and the acting of Shirley Mayberry as Jane was one of the artistic triumphs of the season. This young woman is going to be heard from in the future, and there is no doubt that some day she will be seen on Broadway. Vernon Wallace as Bob scored the hit of his career. Joseph Remington as John Brand surpassed himself and once again proved that he is no ordinary stock actor but rather a stock star. Bert Leigh as the friend was all that could be desired as was Jessie Livingston as Mrs. Collins. Mary Kennedy as the Swedish servant proved that she is a splendid character actress. The whole play reflects much credit on the entire cast, who worked hard to please packed houses.

The two settings were in good taste, especially the bungalow set, which was designed after the original production.

Florence Hill and Clarence Chase left the company after "All on Account of Eliza," in which Miss Hill played the lead. Both Miss Hill and Mr. Chase's departure will be regretted by thousands of their local friends, and general regret is expressed among their friends that more suitable vehicles were not given Miss Hill during her short stay.

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Jessie Livingston has joined the company, opening in "All on Account of Eliza." Miss Livingston has been in stock in the West for six years and recently in vaudeville in the East.

WILLIAM L. BOYKIN.

POP. STOCK SUITS K. C.

KANSAS CITY (*Special*).—Playing "The Lost Paradise" to two houses aggregating more than 4,000 people, and turning hundreds away from the night performance, Dubinsky Brothers Stock Company, began the season August 29. The company scored a hit. Ed Dubinsky and Irene Daniel in the leads winning instant popularity. Under the Dubinsky management, the Garden will play revivals and late Broadway releases at 10, 25 and 50 cents, the emphasis being put upon the lower priced seats.

Miss Edna Oliver, of Boston, and Mr. Russell Sage have joined the Hazele Burgess Players, at Jacksonville, Florida.

Frank Melrose is playing Beamish McCoul with Andrew Mack in his production of "Arrah Na Pogue."

Dramatic Editors!

I will send my

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret: Berkeley, Cal., Aug. 12.

BILLY, Jr. (Wm. Elliott): N.Y.C. 6—indef.

BIRD of Paradise (Oliver Morosco): Detroit 6-11, Cleveland 13-18, Pittsburgh 20-25.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

BROTHER Masons (H. H. Frazee): Phila. 6-18.

CALLING of Dan Matthews (Gaskill and MacVitty): Dickinson, N. D., 8, Glendive, Mont., 9, Miles City 10, Billings 11, Big Timber 12, Bozeman 13, Great Falls 14, Butte 15, Anaconda 16, Sand Point, Ida., 17, Spokane, Wash., 18, 19, Colfax 20, Lewiston, Ida., 22.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. 6—indef.

EXPERIENCE (Wm. Elliott): Boston Aug. 28—indef.

FRECKLES (Western: Broadway Amusement Co.): Mellen, Wis., 9, Ashland 10, Stillwater, Minn., 11, La Crosse, Wis., 13, Tomah 16, Waukesha 18, Burlington 20, Lake Geneva 21, Elkhorn 22.

FRECKLES (Southern: Broadway Amusement Co.): Rantoul, Ill., 8, Monticello 9, Bethany 10, Nokomis 11, Gillispie 13 Edwardsville 14, Virginia 15, Winchester 16, New Canton 17, Elsberry, Mo., 18, Ft. Madison, Ia., 20, Louisiana, Mo., 21.

FRECKLES (Co. B: Broadway Amusement Co.): Momence, Ill., 13, Watseka 16, Clinton, Ind., 18, Farbersburg 21.

FULL House (Co. A: H. H. Frazee): N.Y.C. 12-Oct. 16.

FULL House (Co. B: H. H. Frazee): Niagara Falls, N.Y. 11, Toronto 13-18, Cleveland 20-25.

FULL House (Co. C: H. H. Frazee): White Plains, N. Y. 13, Newburgh 14, Kingston 15, Poughkeepsie 16, Great Barrington, Mass. 17, Stamford, Conn. 18, Bridgeport 20-21.

GIRL and the Tramp (Fred Byers): Clay Center, Neb., 10.

HE Comes Up Smiling (A. H. Woods): Chgo. 5—indef.

HODGE, William (Lee Shubert): N.Y.C. Aug. 30—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—indef.

IRVING Place Theater: N.Y.C. 1—indef.

IRWIN, May (Kurt Eisfeldt): N.Y.C. Aug. 23—indef.

IT Pays to Advertise (Cohan and Harris): Chgo. 2—indef.

KICK In (A. H. Woods): Chgo. Aug. 16—indef.

LAST Laugh (Messrs. Shubert): N.Y.C. July 29—indef.

LAW of the Land (Wm. A. Brady): Buffalo 6-11.

MANN, Louis (Messrs. Shubert): Pittsburgh 6-11.

MAUDE, Cyril (Chas. Frohman Corporation): N.Y.C. 13—indef.

MY Lady's Garter (Messrs. Shubert): N.Y.C. 9—indef.

NATURAL Law (John Cort): N.Y.C. 6-11.

OMAR, the Tentmaker (Tully and Buckland): Los Angeles 5-11, Phoenix, Ariz., 13 Tucson 14, El Paso 15, 16, San Antonio 18-20, Austin 21, Houston 22, 23.

PAIR of Sixes (Co. A: H. H. Frazee): Schenectady, N. Y. 8, Syracuse 9-11, Norwich 13, Herkimer 14, Geneva 15, Elmira 16, Binghamton 17, Scranton, Pa. 18.

PAIR of Sixes (Co. B: H. H. Frazee): Winnipeg, Can. 6-11, Grand Forks, N. D. 13, Crookston, Minn. 14, Fargo, N. D. 15, Jamestown 16, Bismarck 17, Dickinson 18.

PAIR of Sixes (Co. C: H. H. Frazee): Newport News, Va. 8, Petersburg 9, Richmond 10, 11, Roanoke 13, Lynchburg 14, Durham, N. C. 15, Greensboro 16, Columbia, S. C. 17, Charleston 18.

PAIR of Sixes (Co. D: H. H. Frazee): Wilmington, Del. 8, Bridgeton, N. J. 9, Trenton 10, 11, Easton, Pa. 13, York 14, Gettysburg 15, Cumberland, Md. 17, Martinsburg, W. Va. 18.

PEG o' My Heart (Co. 1: Oliver Morosco): Newark, N. J. 6-11, B'klyn 13-18, Washington 20-25.

PEG o' My Heart (Co. 2: Oliver Morosco): Worcester, Mass., 6-8, Portland, Me., 9-11, Lewiston 13, Rockland 15, Rochester 16, Dover 17, Portsmouth 19, Lowell 20, Fall River 21, 22.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—indef.

POTASH and Perlmutter (A. H. Woods): Richmond, Va. 6-8, Lynchburg 9, Roanoke 10, Bluefield, W. Va., 11.

POTASH and Perlmutter (A. H. Woods): 'Frisco 30-Sept. 11, Hollister 13, Salinas 14, San Luis Obispo 15, Monterey 16, Watsonville 17, San Jose 18, Eureka 20, Petaluma 21, Santa Rosa 22.

ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—indef.

ROYAL Slave (Geo. H. Bubb): Wyoming 8, Maquon 9, Stronghurst 10, Raritan 11, West Point, Ia., 12, Nauvoo, Ill., 13, Hillsboro, Ia., 15, Stockport 16, Keosauqua 17, Ottumwa 18, Eldon 20, Eddyville 21, Avery 22.

SEE My Lawyer (A. H. Woods): N.Y.C. 2—indef.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. 6-11.

SHE'S In Again (Ned Wayburn): B'klyn 6-11.

SHEPHERD of the Hills (Gaskill and MacVitty): Mt. Horab, Ill., 9, Richland Center 10, Boscobel 11, Waukon, Ia., 13, Postville 14, Ossian 15, Cresco 16, Le Roy, Minn., 17, Rushford 18, Spring Valley 20, Rochester 21, Winnebago 22.

SHEPHERD of the Hills (Gaskill and MacVitty): Cassopolis, Mich., 8, Constantine 9, Colon 10, Kalamazoo 11, Battle Creek 12, Charlotte 13, St. Johns 14, Ithaca 15, Merrill 16, Mt. Pleasant 17, Bay City 18, Saginaw 19, Pontiac 20, Port Huron 21, Ann Arbor 22.

SINNERS (Coast Co.: Wm. A. Brady): Denver 12-18, Salt Lake City 20-23.

SOLDIER of Japan (Oscar Graham): Granite, Okla., 8, Duncan 9, Comanche 10, Ryan 11.

SOME Baby (Henry B. Harris Est.): N.Y.C. Aug. 16—indef.

SONG of Songs (A. H. Woods): Boston 6—indef.

SUNNY South (J. C. Rockwell): Castine, Me., 8, Bucksport 9, Ellsworth 10, Columbia Falls 11, Jonesport 13, Cherryfield 14, Bar Harbor 15, Danforth 16, Lincoln 17, McAdam Jct., N. B., 18, Houlton, Me., 20, Mt. Fairfield 21, Mars Hill 22.

TEMPEST Marie (Chas. Frohman Corporation): N.Y.C. 6—indef.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Sheboygan, Wis., 8, Clinton 9, Neenah 10, Grand Rapids 11, Appleton 12, New London 13, Green Bay 14, Antigo 15, Merrill 16, Wausau 17, Eau Claire 18, Menominee 20, River Falls 21, Stillwater, Minn., 22.

TRILBY (Joseph Brooks): Toronto 6-11.

TWIN Beds (Selwyn and Co.): Boston Aug. 30—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. 6-11.

UNCLE Tom's Cabin (Wm. A. Kibble): Bradford, Pa., 7, 8, Olean, N. Y., 9, Kane, Pa. 10, Ridgeway 11, Du Bois 13, Clearfield 14, Huntington 15, Tyrone 16, Johnstown 17, Cumberland, Md., 18, 19.

UNDER Cover (Selwyn and Co.): B'klyn 6-11.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—indef.

WHITESIDE, Walker (John Cort): Chgo. 5—indef.

WITHIN the Law (Selwyn and Co.): Allegan, Mich., 8, Big Rapids 9, Cadillac 10, Mt. Pleasant 11.

YELLOW Ticket (A. H. Woods): N.Y.C. 6-11.

TRAVELING STOCK

BYERS, Fred: Westfield, Wis., 6-11, Stanley 13-18.

CORNELL-Price Players: Flora, Ind., 6-11, Marion 13-18, Plymouth, Ind., 20-25.

EWING, Gertrude: Butler, Mo., 6-11.

FERGUSON Players: Ogdensburg, N. J., 6-8, Blairstown 9-11.

KIRKE-Keene Players: Winter Harbor, Me., 6-8, Prospect Harbor 9, 10, Steuben 11.

MANNING, Frank: Minneapolis, Kan., 6-11.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): New Haven, Conn., 20.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BRINGING Up Father (Co. 1: Chas. Yale): Atlantic City, N. J., 5-11, Newark 13-18, Jersey City 20-25.

BRINGING Up Father (Co. 2: Chas. Foreman): Bridgeport, Conn., 6-8, Middletown 9, Winsted 10, Stamford 11, Freehold, N. J., 13, Perth Amboy 14, Plainfield 15, Vineland 16, Bridgeton 17, Wilmington, Del., 18, Morristown, Pa., 20, Coatesville 21, Phoenixville 22.

BRINGING Up Father (Co. 3: Griff Williams): Canton, Pa., 8, Sunbury 9, Shamokin 10, Shenandoah 11, Mt. Carmel 13, Stroudsburg 14, Franklin Furnace, N. J., 15, Warwick, N. Y., 16, Haverstraw 17, Newburgh 18, Poughkeepsie 20, Kingston 21, Hudson 22.

ELTINGE, Julian (A. H. Woods): N.Y.C. Aug. 27—indef.

GIRL from Utah (Chas. Frohman Corporation): Boston, 6-18.

GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—indef.

LILAC Domino (Andreas Dippel): Washington 6-11.

MOLLY and I (Jones, Linick and Schaeffer): Chgo. Aug. 27—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—indef.

MUTT and Jeff in College (Co. 1: Joe Pettengill): Hudson, N. Y., 8, Mechanicsville 9, Troy 10, 11, Schenectady 13, Albany 14, 15, Amsterdam 16, Johnstown 17, Little Falls 18, Herkimer 20, Utica 22.

MUTT and Jeff in College (Co. 2: Chas. Williams): Winston-Salem, N. C., 8, Salisbury 9, Greensboro 10, Durham 11, Rocky Mount 13, Raleigh 14, Fayetteville 15, Wilmington 16, Florence, S. C., 17, Darlington 18, Sumter 20, Camden 21, Charlotte, N. C., 22.

MUTT and Jeff in College (Co. 3: Harry Hill): Honesdale, Pa., 14, Scranton 15, 16, Wilkes-Barre 17, 18, Waverly, N. Y., 20, Ithaca 21, Geneva 22.

NOBODY Home (F. Ray Comstock): Boston Aug. 23—indef.

ONLY Girl (Joe Weber): Chgo. Aug. 29—indef.

ONLY Girl (Joe Weber): Balto. 6-11.

OUR Children (Oliver Morosco): N.Y.C. 10—indef.

PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—indef.

PRINCE of To-Night (Le Comte and Flesher): Pipestone, Minn., 8, Madison, S. D., 9, Brookings 10, Watertown 11, Aberdeen 13, Redfield 14, Huron 15-17, Marshall, Minn., 18, New Ulm 19.

PRINCESS Pat (John Cort): Phila. 6-18.

SANTLEY, Joseph: St. Louis 12-18.

SARI (Henry W. Savage): Rock Island, Ill., 8, Clinton, Ia., 9, Cedar Rapids 10, 11, Davenport 12, 13, Muscatine 14, Bloomington, Ill., 15, Urbana 16, Terre Haute, Ind., 17, 18, Springfield, Ill., 19-21, Quincy 22.

TWO Is Company (Savoy Producing Co.): N.Y.C. 15—indef.

WATCH Your Step (Chas. Dillingham): Chgo. 5—indef.

WHEN Dreams Come True (Coutts and Tennis): Augusta, Ga., 8, Macon 9, Atlanta 10, 11, Anniston, Ala., 13, Selma 14, Montgomery 15, Tuscaloosa 16, Columbus, Miss., 17, Meridian 18, New Orleans, La., 20-25.

WHEN Dreams Come True (Coutts and Tennis): White Plains, N. Y., 9, Great Barrington, Mass., 10, Hudson, N. Y., 11, Syracuse 13-18.

WILSON, Al. H. (Sidney R. Ellis): Butler, Pa., 8, Beaver Falls 9, Steubenville, O. 10, Zanesville 11, Coshocton 13, Kenton 14, Lima 15, Huntington, Ind., 16, Springfield, Ill., 17, 18, Urbana 21, Canton 23.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21-Sept. 18.

MINSTRELS

DE RUE Brothers' Ideal Minstrels: Walton, N. Y., 8, 9, Unadilla 10, Eameston 11, Guilford 13, Sidney Center 14, Delhi 15, 16, Sidney 17, Owego 18.

DUMONT'S: Phila. Aug. 28—indef.

FIELD, Al. G.: Lexington, Ky., 8, Chattanooga, Tenn., 9, Knoxville 10, Asheville, N. C., 11, Greenville, S. C., 13, Spartanburg 14, Columbia, Tenn., 15, Charlotte, N. C., 16, Winston 17, Greensboro 18, Lynchburg, Va., 20.

O'BRIEN, Neil (O. F. Hodge): Buffalo 6-8, Bradford, Pa., 9, Sharon 10, Steubenville 11, Wheeling, W. Va., 13, Johnstown, Pa., 14, Cumberland, Md., 15, Parkersburg, W. Va., 16, Charleston 17, Huntington 18.

RICHARD and Pringle (Holland and Filkins): Winnemucca, Nev., 8, Elko 9, Wells 10, Farmington, U., 11, Ogden 12, Evanston, Wyo., 13, Rock Springs 14, Rawlins 15, Hanna 16, Ellis, Kan., 18, Ellsworth 20, Russell 21, Soloman 22.

CIRCUS

BARNES, Al. G.: Williams, Cal., 8, Napa 9, Santa Rosa 10, Ukiah 11.

HAGENBECK-Wallace: Lafayette, Ind., 8, Bloomington 9, Bedford 10, West Baden 11.

JONES Brothers: Christopher, Ill., 8, Vandalia 9, Greenville 10, Casey 11.

101 RANCH Wild West: Marion, O., 8, Toledo 9, Columbus 10, Piqua 11.

SELLS-Floto-Buffalo Bill: Pratt, Kan., 8, Dodge City 9, Larned 10, Newton 11.

MISCELLANEOUS

LUCEY, Thomas Elmore: Chgo. 13-17, St. Louis 18-25.

SOUSA'S Band: Willow Grove, Pa., Aug. 15-Sept. 12, Pittsburgh 13-18.

THURSTON, the Magician (Jack Jones): Jersey City, N. J., 6-11, Altoona 13-15, Johnstown 16-18, Pittsburgh 20-25.

PHILADELPHIA

Robert Edeson in "Fine Feathers" Starts the Stock Star System at the Walnut

PHILADELPHIA (*Special*).—It seemed very appropriate that the 1915-16 theatrical season in the City of Brotherly Love should be officially opened in the oldest theater in America, the Walnut, and it was most gratifying on the opening night to see the sign "All Seats Sold." The occasion of this unusual activity and rejuvenation of the old Walnut was the inauguration of a new stock company run along entirely different lines under the management of W. Leahy. The attraction was the first presentation in Philadelphia of "Fine Feathers," with Robert Edeson in the leading role. The Walnut Players, as the new stock company is to be known, will have a visiting star each week in the leading role, and Mr. Edeson, who has not played before the footlights in this city for two years, was the star for the initial week. Everybody was on hand to give the players a hearty welcome and rarely at a stock production have so many faces well known in local theatrical circles been seen.

The Walnut Players gave a splendid interpretation of the piece. Its leading members are Constance Molineaux, who used to be with the Orpheum Players; Henrietta Vaders, remembered from when she appeared at the old Forepaugh Theater; Louis Haines, William Slider, of Leslie Carter fame; Maude Blair, and Bernard Steele. This week the attraction is "The Governor's Lady," which originally opened in Philadelphia, with Emma Dunn in the title-role again.

On Saturday night there were openings at several of the other theaters. At the Adelphi the Shuberts opened their season here with a presentation of "Brother Masons," a new farce, having a cast that includes Frank McIntyre, Maude Eburne, Dewitt Jennings, William Roselle, Earle Mitchell, Grace Caryle, Grace Valentine, and Juan Villasana.

At the Forrest the season was inaugurated with "The Birth of a Nation," this being its first presentation in Philadelphia. The Triangle Film Company has rented the Chestnut Street Opera House, which was also devoted to feature films last season, and it will open here in a very few weeks.

The Lyric is also open, its initial attraction being "The Princess Pat," Victor Herbert's latest comic opera, featuring Eleanor Painter. The show opened Labor Day night.

The Globe, which has been closed during the Summer, has reinaugurated its vaudeville policy and under the same management was reopened last week with a very strong bill and did a highly satisfactory business at 10, 20, and 30.

The Knickerbocker Theater, at Fortieth and Market Streets, which was devoted to vaudeville for a very short season under the Loew management last season has been rented by William W. Miller for stock and the Knickerbocker Players in "Diplomacy" began their season on Labor Day. George W. Barbier is stage-manager and the company is headed by Ted Brackett.

W. Dayton Wegefarth is back as manager of the Grand Opera House, which will again be devoted to vaudeville.
J. SOLIS-COHEN, JR.

BIRMINGHAM

BIRMINGHAM, ALA. (*Special*).—After a dull Summer the theatrical season in this city is about to open in full swing. The Orpheum has been playing stock for about six weeks and is now doing a very good business. The company is composed of W. R. Chagnon, Ira Martin, Russell Hampton, James Park, Lottie Glenmore, Edith Kurtz, Kathryn Welch and others.

The Bijou will open Sept. 13 with the Grayce Scott Stock company for an indefinite stay. The opening bill will be "Bought and Paid For." Miss Scott has appeared before in this city and has many admirers. Dewitt Newing will be the manager of this company.

The Majestic will open Sept. 6 with the Boyle Woolfolk Musical Comedy company. This house will be under the management of Carl Rettick, who was manager at the Majestic many years ago. Mr. Rettick has a large following here and with his experience as a manager is sure to make a success at this popular house.

The Grand is doing a good business with its burlesque shows. For the current week the offering is Beeson's Hello Girls, with James Dupree in sensational roller skating and Zorrine in Oriental dances as added features. Boone Kelly is manager of this house.

At the Best the Parisian Beauties Musical Comedy company is playing to fair business.

The Amuse-U has been open all season, playing tabloids, and has weathered the financial stringency in great shape.

The Lyric, under the management of Monte Semon, will open Sept. 6 with practically the same policy of vaudeville as last season.

No announcement has as yet been made as to the exact date of the opening of the Jefferson, Manager Douglass having been away all Summer.

The new photoplay houses, the Colonial and the Strand, which are only a few doors apart on Second Avenue, are nearing completion and opening dates will soon be announced. These houses are all that could be desired in architectural beauty and convenience, and each will seat nearly 1,500 people. They will be under the management of Abernathy and Calman, present owners of the two Odeons. When these houses are completed there will be seven picture houses on Second Avenue between Nineteenth and Twentieth Streets.

The Alcazar, which was burned last Christmas, is also nearly completed and will be opened in a short time.
JAMES EDWIN DEDMAN.

SAN ANTONIO

SAN ANTONIO, TEX. (*Special*).—The Majestic vaudeville, opened season of 1915-1916, August 29, with following bill: Johnny Singer and Ziegler Twins, Norman and Claire, Thos. Swift and Co., Chris Richards, Tom Smith and Ralph Austin, Ryan and Lee and Leon Sisters Co. The Majestic is again under the management of Edward Raymond, with Vinton Sholl in the box office. The theater has been renovated during the Summer, and equipped with entirely new scenery. Business outlook is splendid for this season, says Manager Raymond.
HALLEN F. SMITH.

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GLOUCESTER

Stage Stars Assist Mrs. John Hays Hammond's Italian Fiesta at Lookout Hill

GLOUCESTER, MASS. (*Special*).—An Italian Fiesta was given by Mrs. John Hays Hammond at her beautiful home, Lookout Hill, Gloucester, for the benefit of the families of the Italian Reservists, Aug. 26.

Boston and North Shore society folks were out in force. The affair opened with an Italian peasant dance on the green, followed by an interpretive dance, "The Gallant Spirit of Italy," by North Shore young people. Then came numbers by the Boston Symphony Orchestra, a dance by Maria Paporello, solos by Ingo Simon and Elvira Leveroni, a native Italian band, and songs by Harrison Bennett, with Henry Gideon at the piano. This lavish programme was heard by an audience that overflowed the little improvised theater, affecting the sixteenth century period of architecture, which had been arranged by Mrs. Maynard Ladd and Eric Pape, two North Shore artists from Boston. At the conclusion of the classical programme the audience went to another part of the grounds and were entertained by singers and dancers and bell ringers from B. F. Keith's theater in Boston.

The whole affair was under the patronage of the Ambassador and Countess Dolores Macchi di Cellere. Noted guests whose husbands have been ambassadors were Mrs. George von L. Meyer, Mrs. William F. Draper, Mrs. Lars Anderson, and Mrs. T. J. O'Brien, of Michigan. Secretary Daniels and wife were also present. Mimi Aguglia, the Sicilian tragedienne, who appeared earlier in the programme, left at the conclusion of her scene from Capuana's "Malia" and went to New York, where she took part in another Italian festival that night. Mrs. Alice Fischer-Harcourt, of New York, had charge of part of the programme, and Eric Pape had general charge of the whole affair.
MAY S. LUFKIN.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—Manager Frank E. Henderson has completed making ready for the opening of his season at the Majestic Theater, when Thurston, the magician, comes Sept. 6-11. "Seven Keys to Baldpate," Sept. 13-18.

The Academy of Music commenced its second season of burlesque, Aug. 30-Sept. 4, when the Cherry Blossoms company drew crowded houses. The Monumental City Quartette is a big feature. Babe Burnett, La Belle Helene, Belle Costello, Harry Sheppel, James Mazie and Charles Cameron are the principals, who work hard. Parisian Flirts, Sept. 6-11.

One of the finest bills of the year was put on by Manager "Pat" Garyn at Keith's Theater, Aug. 30-Sept. 1, to S. R. O. at every performance. Alexander Carr and company made a great hit in a clever sketch. Jack Gardiner has a good talking act. The Trained Nurses dance and sing and change costumes many times. Parrillo and Frabitto, street singers and instrumentalists, are fine. The Hayden Sisters are good dancers. Appearing Sept. 2-4: Conroy and Le Maire, "The Honeymooners," Hunting and Francis, Bertie Ford, and Jules and Francis.

The Monticello Theater is closed for repairs, to reopen Labor Day with pictures.

The Orpheum Theater is packed all the time with up-to-date pictures.

Matt Kennedy and the Liberty Girls were at the Empire Theater, Hoboken, Aug. 30-Sept. 4, to fine business. The two burlesques are very good, each one concluding with a comic opera finale. Golden Crook Co., Sept. 6-11.

Palisade Park is nearing the end of its season. The attractions at the park are the La Farr Troupe of acrobats, Sinclair Sisters, wire walkers, Jimmy O'Burke and his trick mule. Fireworks twice a week.

James Corbley left here Sept. 4 to appear in the stellar part of "Bringing Up Father," which opened at Bridgeport, Conn.

A new theater is to be built here, provided the city commissioners will allow Sunday performances. Should the request be refused, no theater will be built.

Harold Kennedy, wife and daughter, have taken up their residence in Newark, N. J., where Mr. Kennedy will be a member of the Forsberg Stock company at the Park Place Theater there next season.

Ed. O'Keefe, the pianist and orchestra leader of Keith's Theater, returned to the pit Aug. 30, after two enjoyable weeks in the country.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—San Diego will once more appear as the home of a permanent stock company when the Vernon-Heffner Stock company opens at the Gaiety Theater on Sept. 5. The new policy of the house will be popular-priced melodrama. It is said that a first-class company has been secured, and the house has undergone a complete cleaning up. The opening bill has not been announced.

The Pantages acts at the Savoy Theater were well received. Miss Ethel Davis in "The Candy Ship," was the headliner. The pipe organ installed by Manager Scott is attracting a lot of attention.

"The Spendthrift" was seen for a week at the Spreckels Theater, and drew good business. "Omar The Tentmaker" will be the first road attraction of the season.

The Princess Theater has been remodeled this time as the home of feature films. "The Vampire" was the opening attraction. Business was even more than was expected.

The Bell Studio has closed a contract to furnish some Mexican scenic reels for a new picture house to be erected at Ti Juana, Mex., just over the line from San Diego. The house will run Mexican scenes exclusively. The house will cost close to $5,000.

The Lubin company have almost completed their new studio across the Bay and when it is finished the public will be invited to inspect the modern plant. At the present time they are working on outside pictures. The wonderful scenery of San Diego, and the almost continual sunshine will surely draw a lot of the picture people to this place and Lubin will be the first recognized firm to make a permanent location.

Moving Picture Day, to be held at the San Diego Exposition on Sept. 11, will draw all of the film stars located on the Pacific Coast. A voting contest to decide the most popular film actor and actress has been started and the public is taking a real interest in the event.
MARIE DE BEAU CHAPMAN.

SUNBURY

SUNBURY, PA. (*Special*).—Chestnut Street Theater, Nathan Kauffman, manager. "The Red Rose" will open the house Sept. 7, followed by "Bringing Up Father," Sept. 9.

Miss Shuman, a very charming young lady, will preside at the box office, and with these two energetic managers the house should have a prosperous season.
LOUISA DALIUS.

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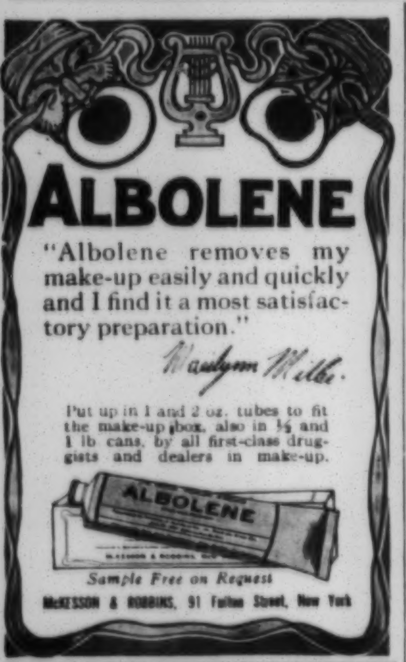

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BUFFALO

Walker Whiteside Produces a Powerful Play in "The Ragged Messenger"

BUFFALO, N. Y. (*Special*).—"The Ragged Messenger" had its premiere at the Teck Theater, Aug. 30-Sept. 4, Walker Whiteside in the leading role. Mr. Whiteside appears as John Morton, the "Mad Messiah of Petticoat Lane." John Morton is supposed to be insane, but the verdict is left with the playgoer. The play is gripping. The two opening acts are quite overweighted with dialogue and explanation, but the last two acts are full of power and dramatic strength that roused the audience to intense enthusiasm and a conclusion that is satisfying. Mr. Whiteside gives a noble performance of the ragged messenger and he has a fitting mate in the portrayal of Mary Ainsleigh by Lilian Cavanaugh. Stephen Wright's George Griffiths stands out as a notable character interpretation, and Maud Milton's Lady Tollhurst is the type to the life. Allan Thomas gives a faithful bit of acting as Bill Parks. For the most part the cast is satisfactory. It will be interesting to watch subsequent performances for changes. Mr. Whiteside is too thorough an artist to be satisfied with "The Ragged Messenger," as it is, but the material is there.

A revival or a rejuvenated "Prince of Pilsen" opened the season at the Star Theater, Aug. 30-Sept. 1. Jess Dandy headed the production. Fair sized audiences were well pleased with each performance.

Milo was the headliner for laughs at Shea's Aug. 30-Sept. 4. Charles Cortnell and Laura Harris introduced some unusual features in their acts besides being very clever dancers.

Burlesque patrons enjoyed a good bill at the Gaiety Theater, Aug. 30-Sept 4, where Wrothe and Watson Big Carnival drew capacity houses.

BARKER.

BALTIMORE

BALTIMORE, MD. (*Special*).—All the playhouses are now open or are preparing to inaugurate their seasons within a few weeks. The Maryland Theater, featuring Keith's vaudeville, has been open for the past two weeks and if the crowds which have filled the house are to be taken as a criterion, the coming season should prove a corker from the box office standpoint. And this in spite of the fact that the bills so far have certainly not been of a calibre to excite one to hilarious mirth or bring forth the time worn phrase—"the season's best bill." The past week Mercedes and Mlle. Stantone did prove interesting. They are good headliners and exhibit a wide acquaintance with the works of both old and new composers. The Hippodrome began its regular season on the thirtieth with a fair bill, but it seems a pity that such a handsome playhouse should be devoted to such poor entertainment. It now looks as if the Colonial would be dark this season, as we understand Stair and Havlin have decided not to renew their lease. There was some talk of Cecil Spooner managing a stock organization at the Colonial this year, but to date nothing definite has been announced. The New Theater will continue their policy of feature films, which have proven a veritable gold mine. The orchestra installed in this house is without doubt the best in town and the programmes are delightful. The huge Garden Theater, which has remained open all Summer, is still offering vaudeville at popular prices. The Gaiety and Palace are devoted to burlesque. The Messrs. Ford's have as usual the distinction of formally opening the local theatrical season of 1915-16. They were extremely fortunate in securing for their first week's offering one of the most fascinating and truly delightful musical plays. For in "The Only Girl" is to be found a rare combination of the qualities which go to make one of the best operattas seen here in the past few years. Herbert has seldom written a score so replete with entrancing melodies, and his great popularity coupled with the reputation of the piece on Broadway served to draw a splendid audience to Ford's for the opening performance. The cast while not including any of the original members is surprisingly good in every respect, and Edna Munsey in Wilda Bennets' role showed a decided improvement both in voice and acting since her last apearance here. The remainder of the cast is far above the average seen in musical plays of this type. The piece scored a tremendous success at the opening and there is a heavy advance sale.

The Academy of Music, again under the able management Tunis F. Dean, will delay the opening of its regular season until later in the month. Although no definite date has been announced, it will probably be Sept. 13, and "The Lilac Domino" will be the first attraction. Both the Academy and Ford's have promised an unusually good list of plays, and with the number of symphony concerts, afternoon musicales at Ford's, to say nothing of the numerous recitals and the four performances by the Metropolitan Opera company, Baltimore can look forward to a very enjoyable and interesting season.

I. B. KREIS.

NEW ORLEANS

NEW ORLEANS, LA. (*Special*).—The theatrical season opens Sept. 5, with Walter S. Baldwin's stock company at the Crescent Theater for an indefinite engagement. The initial bill will be "Within the Law." Miss Inez Ragan, who is handsome and talented, will be the leading lady, and Robert Gleckler will play the leading male roles. Popular prices will prevail during the engagement.

The St. Charles Orpheum, which has undergone material changes as to ventilation and exits and freshly decorated, opens Sept. 6 with the following bill: Emma Carus, Alan Brooks, Donald Kerr and Effie Weston, Earle Reynolds and Nellie Donegan, Newbod and Gribben, and the popular motion pictures of the Orpheum Travel Weekly.

The Greenwall, devoted now solely to vaudeville, presented a fair bill Aug. 30-Sept. 5, consisting of Jack Miley, Rhoades and Hoodcastle, New York Harmony Trio, Ton Karo and company, Lester Richards and the New York Musical company presenting "The Country Boy."

The Tulane opens Sept. 17 with the New York production of "When Dreams Come True."

The several large moving picture ventures here are holding their own and business is satisfactory.

J. M. QUINTERO.

NEWBURGH

NEWBURGH, N. Y. (*Special*).—Academy of Music: Aug. 27, "The Parisian Flirts" (burlesque) good business, company very good. Aug. 30, "Seven Keys to Baldpate," business good, company good. Sept. 2, "Uncle Tom's Cabin," business big. Coming: "Twin Beds," "A Full House," "A Pair of Sixes" and "Mutt and Jeff in College."

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MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—At the Metropolitan, Fiske O'Hara opened his season with "Kilkenny," a new Irish play by Augustus Pitou, Sr., who was present on the first night, Aug. 29. "Kilkenny" is the usual romantic Irish drama, with the Kilkenny carnival of 1810 forming a background. Richard Desmond and Moina Carroll have played leading roles in amateur productions and have fallen in love with each other. Moina's guardian, David Conway, having wasted part of his fortune, wishes to marry her to Maurice Levinne. His scheme is upset by Richard, who rescues Moina from abduction and everything ends as it should. O'Hara has four new songs, which he renders in excellent voice, and "Kilkenny" looks as if it would provide him with a successful vehicle for his season. Mabel Scott, a Minneapolis girl, plays opposite him with success, and Marie Quinn is the bright spot in an acceptable supporting company. The play is well staged. On the opening night Fiske O'Hara was compelled to make a curtain speech and called upon Augustus Pitou, Sr., who responded in a graciously reminiscent vein. Al Jolson in "Dancing Around" follows week of Sept. 5. "On Trial," week Sept. 12.

At the Orpheum Nellie V. Nichols and Harry Beresford in "Twenty Odd Years" shared the headline billing. An individual hit was made by Nooks and Bowen, black-face entertainers. Others on the bill were Hooper and Cook, Bertee Beaumont and Jack Arnold, Brown and Spencer, and the Jack Dudley Trio.

At the Shubert, Florence Stone and the Bainbridge Players were seen in "Wildfire." Averill Harris and Joseph Holicky played the rival lovers, and Kenneth Bradshaw and Louise Farnum, the colored couple. John Colton, a local dramatic critic, made his second professional appearance, playing the English suitor. Others in the cast were John Webb Dillon, Ruth Harding, Marie Gale, W. S. McWade, Roy Lloyd and Dave Marlowe. On Sept. 1 the Shubert passes into the hands of A. G. Bainbridge, Jr., who becomes the sole lessee and who will offer as his opening bill "Within the Law," with Florence Stone as Mary Turner.

CARLTON W. MILES.

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FORT DODGE

FORT DODGE, IA. (*Special*).—The Princess Theater opened Aug. 29 with vaudeville. Sunday matinee and night, big business. House decorations, gold and white, and very attractive.

Majestic Theater announces a fine programme of pictures for Sept. Magic opened Aug. 29 after a week of vacation. House all newly decorated.

"Patterson's Big Carnival" opened Aug. 30, for week, for benefit of baseball association. On a former visit in July, the rainy weather caused a loss to Mr. Patterson, and, while at Cedar Rapids, through the death of Haba Haba, he lost a valuable entertainer. The last week his lion tamer was killed by a huge lion, which with its mate was killed by Mr. Patterson. Good weather indications promised for week mean a great deal to Mr. Patterson.

LILLIAN M. RANKIN.

INDEPENDENCE

INDEPENDENCE, KANS. (*Special*).—Mr. V. L. Wagner, manager of the Beldorf Theater of this city, returned the first of the week from Jefferson City, Mo., having sold his home in that city and moved his family here, and they expect to make this their home in the future.

Mr. Wagner opened the Beldorf Theater, Sept. 1, with feature pictures and will continue this policy, except on the dates of the regular dramatic attractions.

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BOSTON

"Experience" is Censored of its Coke by the Mayor's New Moral Code

BOSTON, Sept. 7 (*Special*).—With the Labor Day matinees the season rushed into full bloom. Only two houses, the Hollis and the Toy, are still dark, and they will open soon; the Hollis on Sept. 13, with "She's In Again," and the Toy on the following Monday with "General John Regan." Most of the plays now here are pretty sure to have extended runs. Surely that is true of "Nobody Home" at the Wilbur, "Experience" at the Shubert, and "Twin Beds" at the Park Square; while Manager Wright, of the Plymouth, has great hopes for "The White Feather." "The Song of Songs" at the Tremont, "The Girl from Utah" at the Colonial, and "Common Clay" at the Castle Square are the other current bills.

The owners of the New England rights to "The Birth of a Nation" have sprung a surprise. The picture has just finished a run at the Tremont, in the course of which it gave a larger number of continuous performances than any other attraction that has ever played in Boston. This was under the original Griffith management. Now, the new owners for New England have bought out the bookings for the coming eight weeks at the Majestic, and a fresh copy of the picture was put on view there yesterday afternoon.

Edict 5 of the Mayor's New Moral Code for the theaters reads as follows: "No performer of either sex shall portray a 'dope fiend' whereis the act of taking a hypodermic injection, the inhaling of or the eating of dope; or the use in any manner of dope intended to show the effect of the drug on a human being." (The economical City Hall leaves it to you to supply your own verb.) Then "Experience" comes along, and in one scene the stage is full of dope fiends. Censor Casey was on the job. The day after the opening Manager Smith, of the Shubert, was called to the Mayor's office. As a result of the conference, the actual sniffing of the "coke" has been cut out, but otherwise the scene is unchanged.

Followers of John Craig's Stock company at the Castle Square are pleased with the success of Mabel Colcord and Dudley Hawley in their original parts in "Common Clay" at the Republic. Mr. Hawley seems to have drawn better notices than any one else in the cast. It is a matter of some surprise that Mr. Hawley is hailed as an unknown—a graduate from the stock companies. True, he has been doing excellent work in stock in Boston of late years, but before that he played the lead in the No. 1 company of "A Country Boy," and the New York writers are a little off in regarding him as a mere youngster. If I am not much mistaken, his part in "Common Clay" is not his first appearance on Broadway. Mr. Kinkead's prize play is on view in Boston, too, this week, for Mr. Craig has made it his opening bill at the Castle Square. Here the play is given in its original form, with the prologue as well as the epilogue. Perhaps if the play had been thus given in New York, the critics would not have jumped on the epilogue quite so hard.

"Park Square," formerly the Cort, has taken on a new meaning, for Manager Fred Wright has caused to be planted (in the triangle of land that has always obtruded itself in an unsightly fashion into the square) a veritable little park of young evergreen trees.

Thomas Dixon was in town last week, photographing the militia parade as a scene in his forthcoming photoplay, "The Fall of the Nation."

FORREST IZARD.

PORTLAND

PORTLAND, ME. (*Special*).—Keith's Stock company closed here last Saturday night, after sixty-seven consecutive weeks. The players were given a big ovation on the closing night. The only disappointment was that the closing bill, "Innocence," a disgusting play, should have been chosen for the farewell week. This week "The Birth of a Nation" is packing Keith's, it being hard to secure seats for any performance. Next week, the Royster-Dudley Opera company move up from the Cape Theater, at Cape Cottage, into Keith's, and will give the same class of entertainment which they have presented with such marked approval at the Cape all Summer.

An important theater deal was closed here recently, when the Elm Theater Company purchased the Elmwood property on Elm Street. They will convert same into an up-to-date theater, probably to be used for vaudeville and pictures. Messrs. Wolf, of this city, are the purchasers. The new house will seat 1,100 people.

Next week the Jefferson opens with musical comedy, and many important road productions to follow.

Portland Theater is doing capacity with pictures and vaudeville.

New Empire: Still doing capacity to the best releases. The Empire is the only ground-floor theater in the city. This appeals to many patrons.

AGNES ARMSTRONG.

READING

READING, PA. (*Special*).—Academy of Music: The season of 1915-1916 at this playhouse opened auspiciously with the presentation of high-class burlesque by "The Tempters," who incidentally opened their season here, Aug. 27, 28, after a week of rehearsal. From special announcements by the lessees, Klaw and Erlanger, the season promises to equal if not excel all previous efforts, both in number and quality of productions. Al. H. Wilson in his new play, "As Years Roll On," Sept. 2.

Orpheum: After several successful seasons of stock, during which the Orpheum Players held forth at this popular theater, the policy of the management will be changed to vaudeville and motion pictures. The theater will open for the season on Labor Day, under the management of the former lessees, Wilmer and Vincent, who will feature five Keith acts at popular prices. Three performances will be given daily.

Another playhouse to alter its policy is the Hippodrome, which will forsake vaudeville for musical stock. The Calburn Musical Comedy company, under the direction of Frank L. Callahan, late of the Calburn Musical Stock company of Bridgeport, Conn., will open in the Strauss operetta, "The Chocolate Soldier," with a roster of forty people Sept. 4. Popular prices will prevail. Mr. Callahan was formerly identified with the Calsmith Players in this city, going to Bridgeport subsequent to this connection. The company will present a new musical show weekly. "The Firefly" week of Sept. 13.

HARRY B. WEAND.

MARION, O.

MARION, O. (*Special*).—After being dark for two months, during which time the house was redecorated, the Alhambra opened Monday Aug. 30, with Gus Sun vaudeville. Good patronage indicated that Marion people were glad to have an opportunity to see something theatrical, and also spoke well for the merit of the bill. It is to be the policy of the Alhambra to play vaudeville the coming season, changing the bill twice a week with a number of one-night shows sprinkled in between. Manager Hosea Moyer announces the following attractions: Al. Wilson in "As Years Roll On," Sept. 14; Mae La Porte Stock company, week of Sept. 20; "Henpecked Henry," Oct. 2; "A Modern Cinderella," Oct. 14; "The Blue Bird," Oct. 20; "Shepherd of the Hills," Oct. 25; "Twin Beds," Oct. 28; "September Morn," Nov. 2.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

"Sumurun" Still at Palace—The Mortons Appear Together Again—Dorothy Jardon in Varieties

Bert. K. C.

MISS MARIE NORDSTROM.

Presenting a Novelty Specialty.

"SUMURUN" continued upon its colorful way at the Palace.

The imagery of the wordless drama marks an epoch in vaudeville. In these matter-of-fact days—of endless variety patter anent the comedy of marriage and of screen comedians tossing aged fruit at each other—the imagination has been mislaid.

"Sumurun" Continues

"Sumurun" is mental. "I saw outspoken shapes and colors and motions," someone has written, "I heard a music that made the colors sing and the motions prolong themselves into echoes."

We've placed Miss Hoffmann's name at the top of vaudeville's roll of honor. And upon it are the names of Arnold Daly, for the biting wit of Shaw; Ethel Barrymore, for the art of Barrie's "The Twelve Pound Look"; and Dazie, for giving us Barrie's whimsical "Pantaloon."

The Four Mortons—Father Sam, Mother Kitty, Son Paul and Daughter Clara—re-united at the Palace. That is, they did twenty minutes of excerpts from their old acts. Most of it is variety of the old days. For instance, Father and Mother pleasantly discuss a dinner party:

The Four Mortons Reunite

"When he asked you to pass the nut-cracker, what did you do?"

"What did I do?"

"You handed him an empty beer bottle!"

And they utilize the "you've-got-a-nasty-look-but-I-didn't-give-it-to-you" joke. Besides the parential patter of the elder Mortons, there was Paul's song and nimble dance and likewise Clara's dancing and musical specialty. They *did* learn how to dance in the old variety days. But we're glad we didn't review the bills of Tony Pastor's time.

Claire Rochester does double-voiced stunts with songs. Incidentally she wears gowns—of soprano coloring—by Lucile.

Claire Rochester Sings

Miss Rochester plays the whole infield in the late Mr. Verdi's well-known quartette from "Rigoletto," making a number of double plays. She also did "Orange Blossom Time in California," with atmospheric lines like—

"I know there's some one waitin'
With a most appreciatin'
Kind of love."

It really isn't a good number for Miss Rochester. A lyric called "Sweet Kentucky Lady" is rather better. We don't know of anything surer of applause in the two-a-day than a double voice—unless it's an Irish ballad.

Henry Lewis—who dashes out as a comic Canio to give a burlesque prologue warning of his approaching efforts—was back at the Palace. He wasn't as spontaneous, nor was his material nearly as effective, as before. A good portion of it, indeed, was unchanged.

Lewis introduced a dance as "the Miserere from Charlie Chaplin's Feet" and sang a lovelorn lyric called "Beatrice Fairfax, Tell Me What To Do."

Another Comedy Piano Turn

Herbert Williams and Hilda Wolfus are aided by a piano. Miss Wolfus's efforts are exceedingly slight, while Williams—of weirdly gloomy physiognomy—presides at the piano. In the midst of his efforts, the instrument begins to glide towards the wings. Then Williams drops an anchor from the rear of the piano. After that, the comedy centers around his efforts to keep from getting entangled in the anchor chain.

Foulsham and Banfield, London.

JACK NORWORTH AND MISS GERTRUDE LANG AS THEY APPEAR IN "A SYNCOPATED ROMANCE" IN LONDON.

A gentleman who sat behind me—and who, by the way, never once gained a glimmer from "Sumurun"—went to paroxysms of chuckles over the turn. We offer that statement for what it's worth.

The stony Dorothy Jardon revealed her new single specialty at the Bushwick. Miss Jardon, as, of course, you know, is familiar for her portrayals of Spanish femininity as graphically revealed in musical comedy. She's a Carmen with Valeska Suratt trimmings.

Dorothy Jardon's Songs

The opening curtain reveals Miss Jardon—in a Japanese robe of white and rose—leaning with arms outstretched against a folding screen. A pianist presides at the opposite side of the stage. Miss Jardon first does the aria, "One Fine Day," from "Madame Butterfly," in English. There's a certain vocal hardness—a kind of forcing, too—about Miss Jardon's voice that gives a metallic quality. Her diction shows care, however, and she sings well enough to get over very well. But she entirely misses the drama of the touching Puccini aria.

After that she comes back in a silvery slashed gown, with a rose-hued cloak thrown over one shoulder. "After To-night, Goodbye," was the pathetic ballad—

"Just for to-night,
Take me in your arms;
Just one kiss,
You can spare me one,
After what you've done."

Miss Jardon isn't fitted for the insipid ballad, nor for an Irish song, which she did immediately after. Finally came "Dreamy Spain," as truthfully observed by Harry Von Tilzer—

"That haunting strain,
Runs through my brain;
I see once more,
My toreador."

Dramatizing the Somnambulist

Eleanor Gordon came to the Bushwick in Edgar Allan Woolf's "The Discovery," in which Rose Coghlan appeared last season. The plot is built about the disappearance—one by one—of a wealthy widow's jewels. The mystery is finally cleared when the lady herself is revealed as a somnambulist who has been robbing herself and hiding the jewels while asleep. Upon awakening, she remarks ingenuously, "You can't imagine how much I pick up when I'm asleep!"

Down at the Fifth Avenue Theater, William A. Brady tried out George Ade's playlet, "Nettie," originally produced at the Princess. "Nettie" is crisply humorous, brightly laughable, the sort of thing needed by vaudeville. Ade never did another better than this breezy depiction of the chance meeting in a cafe on Christmas eve of three men—a young New Yorker, a Westerner, a gay old Broadway rounder—who have been played upon by a shrewd and pretty Salamander. The two young men compare notes and awaken to the disillusioning facts but the sportive old man-about-town never guesses the truth. So they leave him behind for the slaughter—after they've toasted the absent Nettie.

(Continued on page 19)

Moffett, Chicago.

MISS SOPHIE TUCKER.

The Rag Singer Is Again Appearing in Vaudeville.

ORDYNSKI: THE MAN BEHIND "SUMURUN"

The Young Polish Director Tells of His Training Under Max Reinhardt

MR. RICHARD ORDYNSKI.

BEHIND "Sumurun," with its whirl of drama, color and music, is Richard Ordynski. Still young in years, Ordynski is a man of unusual attainments. In his brief career he has been a dramatic writer, actor and producer.

The young Pole came to America first in 1912 to produce "Sumurun" for Winthrop Ames. Now he has decided to make America the scene of his whole activities. This man, who gave us "Sumurun," with its colors "loud as gongs," is destined to do something unusual. He has too many ideals, too much imagination and artistic discernment, to remain long hidden.

While he lined and whitened his face for the role of the hapless hunchback clown the other afternoon, Ordynski told me of his career. "I was born in Poland, near Cracow. My first connection with the stage was as dramatic critic and contributor of theatrical articles to the newspapers of Cracow. I wanted to enter the field of producing, but I felt that I first must see the world in order to develop my ideas.

"I went to Germany. In Munich I met Max Reinhardt, then playing a brief Summer season there. His productions, in imagination and coloring, seemed wonderful to me, and I wrote enthusiastically of them to my newspaper in Cracow. I went on to Frankfort and then to Berlin, where I again met Reinhardt. Then he gave me the privilege of attending his rehearsals—never accorded to anyone—and I studied at his school of stagecraft for some eight months. I returned to Moscow and became connected with the Art Theater, the home of the realistic drama of Tchekoff, Gorky, and Andreyeff.

"That was eight years ago. I eventually went to Paris and on to London, writing essays back to my Polish newspapers. I returned to the Continent in response to a letter from Reinhardt and met him in Brussels. Then I became associated with him. The first production we worked out and collaborated upon was 'Sumurun.' It was produced in Berlin and later done in Munich. 'Sumurun' came to be a vital factor in my life.

"It was at that time that the Great Lafayette, now dead, saw 'Sumurun' in Germany. He was tremendously impressed with it and, upon returning to London, interested Oswald Stoll in the idea of bringing it to London. That was how I came to produce a shortened version of it at the Coliseum for an unusual run. Later we produced the complete drama at the London Savoy. Then in 1912, 'Sumurun' was brought to this country under my direction and with many of the original cast, including Leopoldine Konstantin as the Slave of Fatal Enchantment."

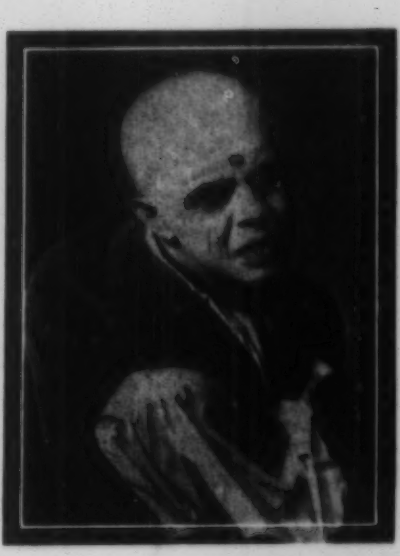
Mr. Ordynski made many productions in the Reinhardt theatres in Germany under his own name. Late in 1913 he gave Germany its first view of "Androcles and the Lion." Six months before the war started, Ordynski took charge of the Modern Theater in Warsaw. He has practically been called home by his people and he obeyed the summons. During the season another Warsaw theater came under his direction. The last production was made on July 29, two days before the declaration of war. Following the premiere, Ordynski crossed to Germany to meet his wife and enjoy a brief rest. Then the cloud of war broke and the producer was unable to get back into Russia. So he decided to come once more to America.

In all Ordynski was with Reinhardt for six years. "While I am different in ideals and thoughts in many ways, I believe, as a producer, that Reinhardt is the greatest man in the world," he declares. The Reinhardt idea evolved from an exceedingly small beginning, starting with the after-theater meeting of a number of players. They launched a night cabaret and began producing little plays. The direction and new ideas of Reinhardt attracted wide attention. He took the Kammertheater, reconstructed from an old dance hall in Berlin, and did dramas of propaganda from Ibsen and Gorky to Wedekind. Then he secured the Deutsches Theater and began the Shakespearean productions that carried his fame to students of stage management all over the world.

"I first worked with Reinhardt on 'The Comedy of Errors,'" continued the Polish director. "At the third or fourth rehearsal, we both sat at a little table upon the stage. The members of the stock company—really the best players in the empire—were assembled. The rehearsal started. Gradually I felt things devolve upon me. For two hours I directed the stage single-handed. Then Reinhardt appeared from the wings. He came to me smiling. 'Ordynski, you've passed your examination,' he said and then he told me, 'You never can tell about one's artistic abilities or imagination, whether or not he have the right spirit to make for success, until you actually try him. To prove a man, you simply must let him jump into the water.'"

We talked of vaudeville and "Sumurun." Morris Gest, I believe, first suggested the possibilities of "Sumurun" to Gertrude Hoffmann and it was originally planned to do the whole version. "When Miss Hoffmann first approached me to put on 'Sumurun,' I was frankly afraid, I'll admit. I feared that she would want me to make compromises with my ideas. But I never worked with anyone so appreciative, so untiring, so anxious to make everything artistic. I admire Miss Hoffmann thoroughly. Her production of 'Sumurun' is, by the way, more true to the original than was the Casino production.

"There is no book of 'Sumurun.' When we assembled the company for rehearsals, I found that none of the players, save Miss Hoffmann had observed the original production. So I had to work it all out slowly, bit by bit, acting carefully each role, going over each piece of business. Some of the parts I went over thirty to forty times. It was hard and laborious, but it was splendid, too, to see the tragedy grow up slowly and develop out of nothing. I was careful to let each person think out his or her part. I believe that the characters must live and that the only way to obtain reality is to let the players work out and feel their parts."



MR. ORDYNSKI AS THE HUNCHBACK CLOWN OF "SUMURUN."

Ordynski will remain with "Sumurun" but four or five weeks. He will next produce Auber's opera, "The Dumb Girl of Portici," in which Pavlowa will play the name part in pantomime. Ordynski is working out the color ideas with Urban. Last Spring he aided the production of the Harvard Dramatic Club, under invitation from Professor Baker. Ordynski talked interestingly of the American stage. He commented upon his admiration for David Belasco and his artistic staging and attention to detail, Winthrop Ames for his sincerity and idealism, Granville Barker for producing "good authors in a worthy manner." Ordynski liked the Ames prize play, "Children of Earth." "I sensed the Americanism that Mr. Ames must have felt in producing it, and I felt, too, the spirit of the soil," he commented. "We Poles, from the peasants up, have a keen attachment to the soil. So 'Children of Earth,' though thoroughly American, reached and touched me." Ordynski felt the artistic qualities of Barker's presentation of Anatole France's "The Man Who Married a Dumb Wife" in its artistic creation of medieval atmosphere, and he was impressed with the open-air productions of the Greek tragedies.

All in all, Ordynski likes America. "I'm happy here," he concluded.

THE WEEK IN REVIEW

(*Continued from page 18.*)

Ade's Comedy in the Varieties

"Nettie" is badly played, indeed, as it stands. We haven't forgotten how admirably Holbrook Blinn did the giddy old rounder and how well every role was handled. The waiter we recall, was an admirable character bit. Just now "Nettie" is exceedingly lumbering in its handling. It is like a stale cocktail.

Cleo Gascoigne is an exceedingly diminutive person with operatic tendencies. Miss Gascoigne suggests Toby Claude. She does, among other things, Victor Herbert's "Kiss Me Again," trilled these many seasons by Fritzi Scheff, and "Comin' Thro' the Rye." There's a certain something about Miss Gascoigne that wins for her. Just now her repertoire isn't all right. It needs piquancy.

The Film as First Aid

Bonner and Powers, observed also at the Fifth Avenue Theater, have hit upon a neat idea to conserve labor. They let a motion picture do it.

The two hurry from the wings, as a lovey-dovey married couple, to present the duet, "I Love My Husband—*and I Love My Wife.*" They finally separate—supposedly to call upon friends. A motion picture film carried on the story, depicting the sportive but secret exploits of hubby and wifey. Then, at the finish, they rush back before the footlights. The turn concludes with a little patter good-bye to the audience, *à la* Cecil Lean.

Roy Sumner died on Monday, Aug. 30, at the Long Island Hospital. Recently Mr. Sumner underwent an operation. While convalescing he contracted typhoid fever and death followed after an illness of two weeks. Mr. Sumner has recently been appearing in vaudeville. He was twenty-five years of age and is survived by a widow and child but two weeks old.

MME. YVETTE GUILBERT MAY RETURN TO AMERICA THIS SEASON

Edwin Arden in New Playlet—Henry Stafford and Laura Burt Again in Vaudeville

Mme. Yvette Guilbert is planning to return to America during the new season, after an absence of seven years. If, as we hope, she enters vaudeville in this country, her engagement will be the pre-eminent event of seasons. Mme. Guilbert's art has become classic.

In the past years Mme. Guilbert has devoted herself to the chanson, the songs of the troubadours of old France. Her repertoire now numbers the mystic French songs and the ballads of sentiment and romance of past centuries. So, when she returns to America, she will bring with her the lilting chansons of the time of Louis XIII, the stirring soldier songs of Napoleon, the delicate pastorals of the time of Molière and ballads of Joan of Arc.

We hope to see Mme. Guilbert this season. We feel sure of her appreciation—now that her splendid art will bring us new ideals.

Edwin Arden will shortly be seen in the varieties in "The Brother," a stage version of Freeman Tilden's story published in *The Smart Set*. Prominent in Mr. Arden's support will be William C. Beach. Alf. T. Wilton is arranging Mr. Arden's tour.

Henry Stanford and Laura Burt, now at the Colonial, opened their vaudeville season at Keith's in Washington last week. Mr. Stanford and Miss Burt are favorites in the Capitol City, and their vehicle, "The Order of the Bath," went strongly.

Vaudeville has made another successful contribution to the legitimate stage. One of the hits of Fred Ballard's new comedy of youth, "Young America," was scored by a little dog, called Jasper. Jasper appeared in vaudeville last season with his master, Dixie Taylor, and attracted considerable attention. Now he's a regular actor. Every dog has his day!

Harry Tighe and Zoe Barnett are appearing at the Royal Theater early this week in their new two-act.

Lottie Collins, Jr., daughter of the famous Lottie Collins of "Ta-Ra-Ra-Boom-De-Ay" days, is trying her new single turn at the Fifth avenue theater the first half of this week.

Max Rogers, endeared to theatergoers as one of the Rogers Brothers, is soon to try vaudeville.

Dunbar's Southern Singers will be a new variety offering to be seen under the booking direction of Harry Weber. The act is a younger brother of Dunbar's Solon Singers and Dunbar's White Hussars.

Fletcher Norton and Maude Earl have been breaking in their new costume singing specialty in the Middle West. Reports indicate that Mr. Norton and Miss Earl have an unusually pretty specialty. The costumes were designed by Mme. Frances and the specialty is staged with a cyclorama drop and an artistic frame, through which Mr. Norton and Miss Earl step in different costumes for each number.

The Misses Campbell are moving eastward on their successful tour of the Orpheum time.

Martin Brown will again be seen in the varieties. This time he is stepping from song and dance to drama. Brown will play two dramatic roles in a playlet, "Our Country," in which Fredrica Slemons will also be seen. Brown will depict twin brothers in the sketch, which is the work of Barry Vincent. Anna Gibson is a member of the cast.

Mr. Brown and Miss Slemons open at the Royal Theater on Thursday.

Celia Bloom, who books for the Interstate time, will now make her headquarters with the Orpheum Circuit. Miss Bloom has formerly had her office in Chicago.

Laura D. Wilck, authors' agent, recently advertised for a sketch for a male star in the columns of THE MIRROR. Miss Wilck has been deluged with manuscripts and strongly endorses THE MIRROR for advertising return. The good part of the story, however, is the fact that, among all these manuscripts, she has secured at least a dozen splendid sketches, suitable for women and men, which made the heavy duty of her readers in going over the returns from THE MIRROR advertising well worth while.

This week's mail from Australia brings a copy of the Sydney *Sun*, containing an article, "If I Were a Man," written by Miss Cecilia Wright. It is an entertaining and breezy little contribution advocating athletic sports, particularly boxing, for boys.

Willie Solar opened a tour of the Orpheum time at the Orpheum in San Francisco last week.

ROSHANARA
Authentic Exponent of Indian and Burmese Dances

GERTRUDE HOFFMANN TO DO "DON JUAN," ROSHANARA RETURNS

Bernhardt May Play a Few Weeks in Vaudeville After Her Legitimate Tour of America

By WALTER J. KINGSLEY.

GERTRUDE HOFFMANN is planning a spectacular stage version of Byron's "Don Juan," in which she will, of course, enact Haidee, who will be presented as a dancer of superlative enchantment. All this is for a future far away, for "Sumurun," now selling out for the third week at the Palace, is a vehicle that will serve Miss Hoffmann for a long time to come. The bathing scene in the harem, which was added to the pantomimic piece this week, is one of the most attractive bits of staging that Miss Hoffmann has done. The big Palace tank is filled with warmed and perfumed water, and the numerous sprites who invade its depths are a powerful testimonial to the lure of Bagdad.

Roshanara, the Indian dancer, is back on Broadway after a long tour of India, in the course of which she danced from Tuticorin in the South to Umballa in the North. She then also visited Burma, where she made a close study of the native dancers in the temples. Several of these dances she will introduce to New York, at the Palace Theater, next week. Roshanara is a magnetic young person, who in private life is not a bit serpentine, though on the stage she is the slinkiest, most cobra-like dancer that we have. She brought back beautiful gems and rich stuffs from the Indian courts, and is having a great time showing her precious belongings to her friends.

Eddie Leonard's new minstrel act at the Palace this week has made a hit of gratifying dimensions. Leonard has an excellent company, and his offering is full of delicious fooling, singing, and dancing. The one possible criticism is that there is not enough of Eddie himself. Leonard is the only creative minstrel of our time, and his type should be encouraged, for he has the true devil-may-care darkey spirit of delight.

One of these days Richard Bennett will break into vaudeville and break it right. We are waiting for him and he in turn is waiting for a smashing big vehicle. His current performance in "Kick In" is masterly. His repressed excitement, his emanation of menace, his expression of dominant personality gives the leading role a fascination and a campelling grip that it never held before. When Bennett threatens, you have to believe him.

Now that Raymond Hitchcock has been broken to motion pictures, nothing remains to him but vaudeville and, if Cohan and Harris would permit, he would be a headliner of headliners. I cannot help but think that Raymond Hitchcock will score the greatest comedy triumph of his career whenever he comes to the two-a-day.

There is much loose talk about Charlie Chaplin and vaudeville but take it from me that, if he comes to us, he will be under the direction of Harry Weber.

Nazimova is on her way back East. Her tour in "War Brides" has been the most successful vaudeville has ever known. At the San Diego Exposition she played the little drama in the open air and drew twenty thousand people, which were all that could get within sound of her voice.

Sam Tauber, late of the Colonial, the Hippodrome and the Longacre, will turn up next, I fancy, in charge of an important department of the World Film Corporation.

Vesta Tilley is a possible Palace headliner for the Winter. She and her husband, Walter de Frece, recently celebrated their silver wedding at their country place outside London and, among the many gifts, there were not a few from this country.

"A Syncopated Romance," which is now being played at the London Coliseum, was written and composed by Jack Norworth, by whom it is presented in association with Gertrude Lang. Norworth writes that he would not return to this country short of a fortune weekly. He is the favorite American in England.

Marie Zaro is now playing the role of Sumurun at the Palace, Miss Archer having resigned. The new Sumurun is a "find" and Miss Hoffmann is pleased, as it is no easy matter to find an artiste for this part.

When Eddie Weil returned from London he brought options on several vaudeville acts which he is trying to book. Arthur Klein is importing several excellent features.

Negotiations are under way for Bernhardt to do a few weeks in vaudeville before returning to France, after her coming tour in the legitimate. Rejane is also considering an offer, as is Cavalieri, Mary Garden, and Jean de Reszke, who has been impoverished by the war in Poland. Expect to hear of some new celebrities in Keith-Palace vaudeville this season. We are after the greatest stars in the world and the only one we despair of is John MacCormick, the Irish tenor.

The Colonial, Alhambra, and Orpheum opened up Labor Day with crackajack bills and packed houses. The Orpheum has had $100,000 expended in rebuilding its interior and it now vies with the Palace in splendor. E. F. Albee took personal charge of the rejuvenation, and those who thought it a real theater before now gasp with astonishment and delight when they first see what a master magician of the theater has done to bring it up to the moment—and then some.

Harry Bailey, at the Alhambra, and Harry Swift at the Harlem Opera House, are neighbors and rivals.

IN THE VAUDEVILLE SPOTLIGHT

E. F. Hawley is returning to vaudeville in his vehicle of many seasons, "The Bandit." Mr. Hawley opened at Shea's in Buffalo on Monday, booked by Edward S. Keller.

Richard Pitman, who has appeared for several seasons in the two-a-day with Rosalind Coghlan, is to offer a sketch in the varieties. The vehicle will be "Hats," a playlet by Paul Sipe.

Edward S. Keller has routed McCormick and Irving in the Eastern houses. They opened in their skit by Tommy Gray in Wilmington on Monday. Mr. Keller has also routed Largy and Snee in their song and patter turn. They begin their season at Shea's in Buffalo on Sept. 20.

News came from Detroit last week of Sophie Tucker's hit at the Temple Theater. Miss Tucker signalized her return to the United time, apparently, by going strongly.

Henry E. Dixey will remain in vaudeville until Oct. 20, when he starts rehearsals with a Shubert production.

Irene and Bobbie Smith begin their season at Keith's in Washington on Sept. 20, booked by Edward S. Keller.

Louis Simón is returning to vaudeville in "The New Coachman." Edward S. Keller has booked him to open at the Garrick in Wilmington on Monday.

"Matrimony by Mail," a comedy sketch by C. H. O'Donnell, who wrote "Flashlight Cragin," "Liz" and other playlets, will be given a preliminary hearing at the Fifth Avenue Theater shortly. Alf. T. Wilton is arranging the opening.

J. Moy Bennett, for several seasons identified with prominent stock companies as stage director and leading man, has entered vaudeville in the leading role of "A Boy from Home," a melodramatic sketch by Bennett and Stephens. The playlet opened a United tour at the Keystone in Philadelphia last week, booked under the name of Stephens, Bordeau and Bennett.

Madame Adelaide Herrmann opens her season on Sept. 6, with a long route to follow over the Western Vaudeville Association.

Clarice Vance will soon be seen in the varieties in a single act, assisted by Tom Mitchell at the piano.

Gertrude Vanderbilt and George Moore opened a vaudeville tour at the Chicago Palace on Monday, using a revised version of their former song and dance scena.

Laddie Cliff is framing up a two-act, in which he will be assisted by his wife, who appeared in musical comedy before their marriage. Cliff comes to the Palace on Monday.

Myrtle Young, formerly of Moore and Young, will shortly be seen in vaudeville with Roy Cummings, of Cummings and Gladdings. Alberta Moore has been ill for some time, suffering from a nervous breakdown.

Katherine Kavanaugh will shortly open her fifth season as a member of Valerie Bergere's company. Later Miss Kavanaugh hopes to try vaudeville in a vehicle of her own.

Marshall Montgomery is presenting an elaborate offering at the New Brighton this week. The ventriloquist is assisted by eight people.

Betty Bond, completely recovered from the attack of partial paralysis, is back at the New Brighton this week with Jimmy Casson.

Dorothy Toye, at Henderson's last week, has been routed over the United time. Miss Toye, booked by Edward S. Keller, opens at Ottawa on Monday, with a tour of the New York houses to immediately follow.

Another operatic singing offering, called "A Night in a Cosmopolitan Village," opened at the Eighty-first Street Theater on Monday. Thaddeus De Wronski and an operatic troupe of twelve are presenting the specialty. Alf. T. Wilton is booking "A Night in a Cosmopolitan Village."

Mark Nelson, formerly stage-manager of Hammerstein's, is now connected with the Apeda Studios.

Johnny Dooley, of Dooley and Rugel, has had an unusual career. He was born in Glasgow, Scotland, in 1887, and brought to Buffalo by his parents in 1890. During his varied career he was boy soprano of St. Luke's Church in Altoona, Pa., worked in a Pennsylvania sawmill when eleven years old, ran away to sea and served as mess boy, cook and finally chief cook on English tramp steamers, oil tankers and fruit steamers in the West India trade. He was shipwrecked twice.

In 1904 he became an acrobat and appeared on the small time as a member of the Casson brothers. As a vaudeville tumbler he was discovered by his present manager, H. Bart McHugh.

The Bushwick popularity contest is on. Ballots, bearing the names of some 120 favorite entertainers, are being given to the theater patrons every day. The ballots will finally be counted and a "Patrons' Request Week," with a programme made up of the acts receiving the highest votes, will be played.

Viola Archer, who played Conscience in Henry W. Savage's production of "Everywoman," will shortly be seen in vaudeville. Miss Archer has been studying vocal music abroad and she will have an operatic offering.

At Henderson's last week Eddie Leonard presented a new offering, "The Land of Sunset," a sketch with songs in which Mr. Leonard is assisted by Anthony Howard, Austin Mack, and William Friedlander.

"Nettie," George Ade's playlet, produced by William A. Brady at the Fifth Avenue Theater last week, has been routed. "Nettie" comes to the Brooklyn Prospect on Sept. 20.

Gertrude Hoffmann brings "Sumurun" to Keith's in Washington on Monday, with two weeks at Keith's in Philadelphia to follow. She will have an Orpheum routing later.

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JAMES MADISON
WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL SEPT. 20th. His address there is Flatiron Bldg., Sutter and Market Sts. (Room 504)

At the Prospect Theater this week William A. Brady is producing "The Honeymooners," a comedy playlet by Thompson Buchanan, author of "A Woman's Way," and other plays. The action takes place on the rear end of an observation car going at full speed. This effect was originally used with the playlet, "It Can Be Done," played at the Princess Theater and later briefly in vaudeville. "The Honeymooners" will come to the Palace on Sept. 13.

Mabel Hamilton, late of Bert Clark and Mabel Hamilton, opened at McVicker's in Chicago recently, in a new single act.

Laura Ordway opens on the Pantages Circuit at Minneapolis, Minn., on Oct. 4.

IN THE LONDON 'ALLS

LONDON (*Special*).—A new aquatic revue, "Have a Plunge," came to the Empress, Brixton, the other day. It's a real water revue, with an exhibition of diving and swimming in a glass tank, besides scenes showing the riverside at Henley and the beach at Brighton.

"Seconds Out," the new Jack Johnson revue, opened at the Empire, Penze, recently. Changes will be necessary in the cast. The black boxer has spent a considerable sum in producing the revue. Johnson offers an exhibition of boxing, getting a shouted welcome, and Mrs. Jack Johnson introduces a diving scene.

Mr. and Mrs. Walter de Frece (Vesta Tilley), celebrated their silver wedding anniversary a few days ago. Among those present were, Mr. and Mrs. Alfred Butt, Lady Tree and Mr. and Mrs. Hartley Manners.

Gertie Miller and Teddy Gerrard will be prominent in Alfred Butt's new Palace revue, to open early in September.

Toby Claude and William Smythe are doing La Petite Revuette, their recent American offering, over here.

Ada Reeve is back in the 'Alls, opening Aug. 30, at the Victoria Palace. She has happily recovered from a long illness.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Bessie Wynn topped the Majestic bill last week, singing four songs gracefully. Julia Ring and company present a novelty playlet, the scene being laid at the entrance to a cemetery. The Crisps danced effectively, the White Hussars played and sang, Charlie Howard and company introduced some burlesque comedy, and Haveman's Animals interested.

W. F. Nelson, Atlanta.

MR. HAN PING CHIEN,

Offering "The Pekin Mysteries" in the Varieties.

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Absolutely Guaranteed

FOLLOW

MARJORIE **BONNER** AND **POWER** BILLY

"ON A SATURDAY AFTERNOON"

PLAYING THIS WEEK AT

B. F. KEITH'S ALHAMBRA THEATRE

Direction ARTHUR KLEIN

The current week is understood where no date is given.

VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next issue.

ADAIR and Wyant: Temple, Hamilton, 13-18; Orph., London, 20-25.

ADLER and Arline: Keith's, Columbus; Keith's, Fort Wayne, 13-18.

AERIAL Buds: Colonial, N.Y.C.; Alhambra, N.Y.C., 13-18; Prospect, B'klyn, 20-25.

AHEARN, Charles, Co.: Hipp., Cleveland, 13-18; Keith's, Cinti., 20-25.

ALEXANDRIA, Gladys, Co.: Orph., Montreal, Can., 13-18.

ALLEN, Minnie: Dominion, Ottawa.

ALLMAN and Dody: Orph., Los Angeles, 5-18.

AMERICAN Dancers, Six: Orph., B'klyn; Alhambra, N.Y.C., 13-18; Colonial, N.Y.C., 20-25.

AMETA: Grand, Pittsburgh; Keith's, Cinti., 13-18; Keith's, Indianapolis, 20-25.

AMOROS Sisters: Palace, N.Y.C.; Orph., Montreal, Can., 13-18; Dominion, Ottawa, 20-25.

ANKER Trio: Prospect, B'klyn, 13-18; Colonial, N.Y.C., 20-25.

ANNAPOLIS Boys, Five: Orph., Youngstown, 13-18.

APOLLO Four: Keith's, Phila., 13-18.

"**AURORA** of Light": Orph., Winnipeg.

AVELING and Lloyd: Prospect, B'klyn, 20-25.

BAKER, Belle: Bushwick, B'klyn.

BALL and West: Orph., Los Angeles, 29-Sept. 10.

BALL, Ernest R.: Keith's, Toronto; Keith's, Fort Wayne, 13-18; Keith's, Dayton, 20-25.

BALL, Ray Elinore: Orph., B'klyn; Orph., B'klyn, 13-18; Prospect, B'klyn, 20-25.

BALLET Divertissement: Maj., Milwaukee; Palace, Chgo., 12-18; Keith's, Youngstown, 20-25.

"**BANK'S** Half Million": Bushwick, B'klyn.

BARRY, Edwina, Co.: Bushwick, B'klyn.

BARRY, Lydia: Keith's, Boston.

BAYES, Nora: Orph., B'klyn.

BEAUMONT and Arnold: Orph., Winnipeg.

BEERS, Leo: Colonial, N.Y.C., 13-18; Alhambra, N.Y.C., 20-25.

BEESON, Mme.: Orph., Kansas City, 12-18.

BELL Family: Dominion, Ottawa.

BENDIX Players: New Brighton, Brighton Beach, N. Y.

BERESFORD, Harry, Co.: Orph., St. Paul; Orph., Winnipeg, 12-18.

BERGEN, Alfred: Orph., B'klyn, 20-25.

BERKO, Steffy: Colonial, Erie, Pa.

BERNARD and Phillips: Orph., Los Angeles.

BERNARD and Scarth: Columbia, Grand Rapids; Keith's, Toledo, 13-18; Keith's, Dayton, 20-25.

BERRA, Mabel: Keith's, Prov., 13-18; Maryland, Balto., 20-25.

BEYER, Ben, Co.: Orph., Omaha.

BIG City Four: Dominion, Ottawa; Temple, Detroit, 13-18; Temple, Rochester, 20-25.

BILFORD Trio: Orph., Nashville, 9-11.

BINNS and Burt: Keith's, Wash., 13-18.

BISON City Four: Maj., Chgo.

BOOTH and Leander: Maryland, Balto.; Shea's, Buffalo, 20-25.

BRAATZ, Selma: Columbia, St. Louis; Orph., Memphis, 12-18.

BRADLEY and Norris: Temple, Detroit; Temple, Rochester, 13-18; Orph., Montreal, 20-25.

BRIGHTONS, The: Keith's, Fort Wayne; Keith's, Columbus, 13-18; Keith's, Toledo, 20-25.

BROOKS, Alan, Co.: Orph., New Orleans.

BROOKS and Bowen: Orph., Winnipeg, 12-18.

BROWN and McCormack: Orph., Seattle; Orph., Portland, 12-18.

BROWN and Spencer: Orph., St. Paul; Orph., Winnipeg, 12-18.

BROWNING, Bessie: Orph., Winnipeg.

BRUCH, Fritz and Lucy: Orph., Denver; Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.

BURKE, J. and M.: Keith's, Louisville, 13-18.

BURNHAM and Irwin: Temple, Rochester; Orph., Montreal, Can., 13-18; Dominion, Ottawa, 20-25.

BURNS and Lynn: Keith's, Boston.

BURT and Stanford: Colonial, N.Y.C.

BYRANS, Musical: Orph., Kansas City; Orph., Omaha, 12-18.

CALIFORNIA Beauties: Orph., 'Frisco, 12-18.

CAMERON and Gaylord: Orph., Memphis; Orph., New Orleans, 12-18.

CAMPBELL, Craig: Keith's, Boston, 13-18; Keith's, Prov., 20-25.

CAMPBELL, Misses: Orph., Denver; Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.

CANTOR and Lee: Maryland, Balto., 20-25.

CHAPS, Four Melodious: Orph., Salt Lake City, 12-18.

CHINKO: Henderson's, Coney Island, N. Y.

CHIP and Marble: Temple, Detroit, 13-18; Temple, Rochester, 20-25.

CHYO: Orph., Seattle, 12-18.

CLAIRMONT Brothers: Orph., B'klyn; Maryland, Balto., 13-18.

CLAUDIUS and Scarlet: Orph., Memphis; Orph., New Orleans, 12-18.

CLAYTON, Bessie: Palace, Chgo.; Columbia, St. Louis, 12-18.

CLIFFORD, Kathleen: Dominion, Ottawa, Can., 13-18; Shea's, Buffalo, 20-25.

CLINTONS, Novelty: Orph., Kansas City; Orph., Omaha, 12-18.

COLLINS and Hart: Shea's, Toronto.

COLLINS, Jose: Orph., St. Paul.

COLLINS, Milt: Shea's, Buffalo, 13-18.

COLONIAL Belles, Seven: Lyric, Richmond, 9-11; Keith's, Columbus, 13-18; Palace, Fort Wayne, 20-25.

CONNOLLY, Jane, Co.: Orph., Seattle; Orph., Portland, 12-18.

CONROY and Lemaire: Henderson's, Coney Island, N. Y.

COOK, Joe: Orph., Denver; Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.

COOPER and Smith: Keith's, Indianapolis; Maj., Chgo., 12-18; Colonial, Norfolk, 20-25.

CORCORAN and Dingle: Keith's, Prov.; Dominion, Ottawa, 20-25.

DAILEY, Bob, Co.: Orph., Omaha, 12-18.

DALE, Violet: New Brighton, Brighton Beach, N. Y.

DAMOND, Eugene: Orph., Winnipeg.

DAWSON, Lanigan and Covert: Maj., Chgo., 12-18.

DEIRO: Hipp., Cleveland, 13-18; Shea's, Buffalo, 20-25.

DE LEON and Davis: Henderson's, Coney Island, N. Y.

DELMORE and Lee: Prospect, B'klyn; Keith's, Boston, 20-25.

DE MISCHELLE Brothers: Bushwick, B'klyn.

DURKIN'S Animals: Keith's, Fort Wayne; Maj., Chgo., 12-18.

DE SCHELLE, Dorothy, Co.: Colonial, Erie, Pa.

DE VOIE and Livingston: Maj., Chgo.

DE WITT, Burns and Torrence: Keith's, Columbus; Columbia, Grand Rapids, 20-25.

DIAMOND and Brennan: Prospect, B'klyn, 13-18.

DINEHART, Allan, Co.: Orph., Salt Lake City; Orph., Denver, 12-18.

DOCKSTADER, Lew: Orph., St. Paul.

DOOLEY and Rugel: Orph., Colorado Springs, 8-10; Orph., Kansas City, 12-18.

DOOLEY and Sales: Colonial, N.Y.C., 13-18; Alhambra, N.Y.C., 20-25.

DOOLEY, Jed and Ethel: Orph., St. Paul, 12-18.

DONALD-AYER, Mme.: Maj., Milwaukee; Maj., Chgo., 12-18.

DONOVAN and Lee: Keith's, Fort Wayne; Keith's, Toledo, 13-18; Keith's, Columbus, 20-25.

DOYLE and Dixon: Temple, Rochester; Orph., Montreal, Can., 13-18; Keith's, Phila., 20-25.

EAST, George, Co.: Prospect, B'klyn; Orph., B'klyn, 20-25.

EDWARDS'S, Gus, Song Revue: Orph., Salt Lake City; Orph., Denver, 12-18.

EGAN, Thomas: Orph., Oakland; Orph., Los Angeles, 12-18.

ELINORE and Williams: New Brighton, Brighton Beach, N. Y.

EMERSON and Baldwin: Alhambra, N.Y.C.; Colonial, Erie, 13-18; Grand, Pittsburgh, 20-25.

EMERSONS, Three: Orph., Youngstown, 13-18.

EMPIRE Comedy Four: Orph., Memphis, 12-18.

EVANS, Charles, Co.: Orph., 'Frisco, 5-18.

EVEREST'S Monkeys: Temple, Detroit; Temple, Rochester, 13-18; Keith's, Prov., 20-25.

FAYE, Elsie, Co.: Orph., Omaha, 12-18.

FIELDS and Halliday: Columbia, Grand Rapids, 13-18; Palace, Fort Wayne, 20-25.

FISHER, Grace, Co.: Temple, Rochester, 13-18; Orph., B'klyn, 20-25.

FISHER, Mr. and Mrs. Perkins: Pantages, Spokane; Pantages, Seattle, 13-19; Pantages, Vancouver, 20-26. mond, 20-22; Colonial, Norfolk, 23-25.

FIXERS, The: Bushwick, B'klyn, 13-18.

FLEMINGS, The: Orph., Minneapolis; Orph., St. Paul, 12-18.

FOGARTY, Frank: Keith's, Fort Wayne, 13-18; Keith's, Youngstown, 20-25.

FORD, Bertie: Colonial, Erie, 13-18.

FOUNTAINE and Fletcher, Bushwick, B'klyn, 13-18.

FOX and Dolly: Grand, Rochester; Palace, Chgo., 12-18.

GABRIEL, Master: Keith's, Indianapolis, 13-18; Colonial, Norfolk, 20-25.

GALLAGHER and Martin: Orph., Youngstown, 13-18.

GALLETTI'S Monks: Orph., Minneapolis; Orph., St. Paul, 12-18.

GARDINER Trio: Maj., Milwaukee.

GAUDSMITHS: Orph., Los Angeles.

GAUTIER'S Toy Shop: Palace, N.Y.C.; Keith's, Prov., 13-18; Keith's, Boston, 20-25.

GEORGE, Edwin: Maj., Chgo., 12-18.

GERARD, Harry, Co.: Keith's, Prov., 20-25.

GILBERT and Sullivan Review: Keith's, Boston, 20-25.

GILLETTE, Lucy: Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.

GRAPEWIN, Charles, Co.: Pal-

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MORIN SISTERS

IN A VARIETY OF DANCES

Direction HARRY WEBER

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AND COMPANY
IN
"THE DISCOVERY"
By EDGAR ALLAN WOOLF
Direction HARRY WEBER

ace, Chgo., 12-18; Garrick, Wilmington, 20-25.
GYGI, Ota: Maryland, Balto.; Keith's, Phila., 13-18; Keith's, Wash., 20-25.
HALEY Sisters, Four: Henderson's, Coney Island, N. Y.
HALLEN and Fuller: Prospect, B'klyn; Royal, N.Y.C., 6-11; Alhambra, N.Y.C., 20-25.
HALPERIN, Nan: Orph., Salt Lake City; Orph., Denver, 12-18.
HARRIS and Manion: Palace, Chgo.; Maj., Milwaukee, 12-18.
HARRISON, Brockbank Co.: Keith's, Louisville, 13-18; Keith's, Youngstown, 20-25.
HARROLD, Orville: Palace, N.Y.C.
HATHAWAY and Mack: Orph., Nashville, 13-15; Lyric, Birmingham, 16-18.
HAWTHORNE and Inglis: Keith's, Boston, 13-18; Orph., B'klyn, 20-25.
HAYDEN, Borden and Hayden: Shea's, Toronto, 13-18.
HEATHER, Josie, Co.: Palace, Chgo.; Hipp., Cleveland, 13-18; Keith's, Columbus, 20-25.
HERBERT, Hugh: Temple, Rochester; Keith's, Indianapolis, 20-25.
HERLEIN, Lillian: Alhambra, N.Y.C., 13-18.
HERMAN, Al.: Temple, Rochester; Prospect, B'klyn, 13-18; Keith's, Wash., 20-25.
HILL and Sylvany: Orph., Youngstown; Columbia, Grand Rapids, 13-18.
HODGKINS and Destrees: Orph., Minneapolis.
HOFFMANN, Gertrude, in "Sumurun": Palace, N.Y.C.; Keith's, Wash., 13-18; Keith's, Phila., 20-25.
HOLMES and Buchanan: Orph., Nashville, 9-11; Forsythe, Atlanta, 13-18.
HONEY Boy's Minstrels: Keith's, Wash.; Maryland, Balto., 13-18.
"HONEYMOONERS": Prospect, B'klyn.
HOOPER and Cook: Orph., St. Paul; Orph., Winnipeg, 12-18.
HOPKINS, Ethel: Henderson's, Coney Island, N. Y.
HORLICK Family: Shea's, Buffalo; Maryland, Balto., 13-18; Forsythe, Atlanta, 20-25.
HOUDINI: Orph., Kansas City; Orph., Omaha, 12-18.
HOWARD and McCane: Colonial, N.Y.C.; Prospect, B'klyn, 13-18.
HOWARD, Charles, Co.: Orph., 'Frisco, 12-18.
HOWARD'S Ponies: Keith's, Cinti.; Keith's, Indianapolis, 13-18; Keith's, Louisville, 20-25.
HOWELL, George, Co.: Keith's, Phila.; Grand, Pittsburgh, 13-18; Keith's, Cinti., 20-25.
HUNT, Ida B., Co.: Colonial, N.Y.C., 20-25.
HUNTING, L. and M.: Colonial, Erie, Pa.; Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Forsythe, Atlanta, 20-25.
HUSSEY and Boyle: Temple, Detroit; Temple, Rochester, 13-18; Orph., Montreal, 20-25.
HYAMS and McIntyre: Temple, Detroit; Temple, Rochester, 13-18; Prospect, B'klyn, 20-25.
HYMACK: Orph., Colorado Springs, 8-10; Orph., Kansas City, 12-18.
IDEAL: Bushwick, B'klyn.
IMHOFF, Conn and Corinne: Columbia, St. Louis; Maj., Chgo., 12-18.
INNESS and Ryan: Pantages, 'Frisco, 13-19.
IRWIN, Flo, Co.: Hipp., Cleveland; Keith's, Indianapolis, 13-18; Keith's, Louisville, 20-25.
JACKSON and Wahl: Orph., Salt Lake City, 12-18.
JANSLEYS, Four: Hipp., Cleveland; Keith's, Fort Wayne, 13-18; Keith's, Toledo, 20-25.
JOHNSONS, Musical: Shea's, Toronto.
JONES, Jolly Johnny: Orph., Nashville, 6-8; Birmingham, 9-11; Forsythe, Atlanta, 13-18.
JORDAN GIRLS: Grand, Pittsburg, 13-18; Keith's, Cinti., 20-25.
KAUFMAN, Minnie: Henderson's, Coney Island, N. Y.
KEANE, J. Warren, Co.: Hipp., Cleveland, 20-25.
KEANE, Robert E.: Colonial, N.Y.C., 13-18; Orph., B'klyn, 20-25.
KEITH and De Mont: Temple, Detroit; Temple, Rochester, 20-25.
KELLY, Walter C.: Orph., Winnipeg.
KELLY, William J.: Keith's, Wash.
KELSO and Leighton: Orph., Seattle, 12-18.
KERR and Weston: Orph., New Orleans.
KERVILLE Family: Grand, Pittsburgh, 13-18; Shea's, Buffalo, 20-25.
KEYSTONE Trio: Temple, Rochester.
KING and Brooks: Maryland, Balto.
KING, Mazie, Co.: Palace, Chgo., 12-18.
KINGSTON and Ebner: Orph., Los Angeles, 5-18.
KIRK and Fogarty: Orph., St. Paul.
KLUTING'S Entertainers: Prospect, B'klyn.
KNAPP and Cornella: Orph., Nashville, 9-11; Forsythe, Atlanta, 13-18.
KOKIN, Mignonette: Orph., Minneapolis; Orph., St. Paul, 12-18.
KOLB and Harland: Keith's, Phila.; Keith's, Prov., 13-18; Grand, Pittsburgh, 20-25.
KRAMER and Morton: Grand, Pittsburgh; Hipp., Cleveland, 13-18; Keith's, Cinti., 20-25.
KURTIS Roosters: New Brighton, Brighton Beach, N. Y.
LACKAYE, Wilton, Co.: Orph., B'klyn, 13-18; Alhamrba, N. Y.C., 20-25.
LA FRANCE and Bruce: Keith's, Prov.
LAI Mon Kim: Orph., Salt Lake City.
LA MILO: Orph., 'Frisco.
LANE and O'Donnell: Orph., Memphis, 12-18.
LA VARS, Dancing: Alhambra, N.Y.C.; Colonial, N.Y.C., 13-18; Orph., B'klyn, 20-25.
LA VINE, Edward: Keith's, Cinti., 13-18; Keith's, Indianapolis, 20-25.
LAWRENCE and Cameron: Keith's, Cinti., 13-18.
LE GROHS, The: Alhambra, N.Y.C.; Keith's, Prov., 13-18; Orph., Montreal 20-25.
LE HOEN and Dupreese: Keith's, Boston; Bushwick, B'klyn, 13-18; Colonial, N.Y. C., 20-25.
LEON Sisters Co.: Orph., Nashville, 13-15; Lyric, Birmingham, 16-18; Forsythe, Atlanta, 20-25.
LEONARD, Eddie: Palace, N.Y. C.; Grand, Pittsburgh, 13-18; Bushwick, B'klyn, 20-25.
LE ROY, Lytton, Co.: Orph., Memphis; Orph., New Orleans, 12-18.
LES GARDYS: Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
LEWIS and McCarthy: Maj., Chgo.
LEWIS, Henry: Orph., B'klyn.
LEWIS, Tom, Co.: Bushwick, B'klyn; Keith's, Cinti., 13-18; Keith's, Louisville, 20-25.
LIGHTNER and Alexander: Keith's, Prov.; Keith's, Wash., 13-18.
LIBBY and Barton: Maj., Milwaukee; Palace, Chgo., 12-14.
LLOYD and Brill: Orph., Birmingham, 9-11; Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18.
LOYAL'S, Alfred, Dogs: Keith's, Prov.; Colonial, N.Y. C., 13-18.
LUNETTE Sisters: Orph., B'klyn, 13-18; Alhambra, N. Y.C., 20-25.
LYDELL, Al., Co.: Keith's, Prov., 20-25.
LYONS and Yosco: Prospect, B'klyn; Bushwick, B'klyn, 13-18.
MACK and Vincent: Orph., St. Paul, 12-18.
MACK and Walker: Keith's, Wash.
MAGLEYS, The: Grand, Birmingham; Empire, Nottingham, 13-18; Empire, Swansea, 20-26.
MALLIA and Bart Co.: Henderson's, Coney Island, N. Y.
MARIE, Dainty: Orph., Kansas City, 12-18.
MARTIN'S Four Roses: Forsythe, Atlanta, 13-18; Orph., Jacksonville, 20-25.
MARX, Four Brothers: Orph., Minneapolis, 12-18.
MASON-KEELER Co.: Temple, Rochester.
MASON, Harry Lester: Keith's, Boston; Keith's, Prov., 13-18.
MASON, Wilbur and Jordan: Orph., Salt Lake City, 12-18.
MAYOS, Flying: Dominion, Ottawa.
McCORMICK and Wallace: Keith's, Indianapolis; Keith's, Louisville, 13-18; Keith's, Cinti., 20-25.
McCULLOUGH, Carl: Prospect, B'klyn.
McDEVITT, Kelly and Lucy: Prospect, B'klyn.; Bushwick, B'klyn., 20-25
McDONOUGH, Ethel: Columbia, St. Louis, 12-18.
McINTYRE and Heath: Orph., Minneapolis, 12-18.
McINTYRE, Molly, Co.: Orph., Memphis, 12-18.
McKAY and Ardine: Colonial, N.Y.C.; Orph., B'klyn, 13-18; Bushwick, B'klyn, 20-25.
McLALLEN and Carson: Keith's, Boston, 13-18.
McRAE and Clegg: Orph., Memphis; Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.
McWATERS and Tyson: Keith's, Prov., 13-18.
MEEHAN'S Dogs: Temple, Detroit, 13-18; Temple, Rochester, 20-25.
MELROSE, Bert: Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.
MELROSE, Bert: Orph., Denver.
MELVILLE, Mary: Keith's, Wash., 13-18; Keith's, Prov., 20-25.
MERCEDES: Maryland, Balto.; Hipp., Cleveland 20-25.
MEYAKOS, The: Columbia, Grand Rapids.
MIGNON: Temple, Detroit, 13-18; Temple, Rochester, 20-25.
MILES, Homer, Co.: Keith's, Toledo; Keith's, Columbus, 13-18; Palace, Fort Wayne, 20-25.
MILLERSHIP, Florrie: Shea's, Toronto.
MILO: Orph., Montreal; Dominion, Ottawa, 13-18; Keith's, Youngstown, 20-25.
MILTON, Walter, Co.: Bushwick, B'klyn, 13-18.
MONROE and Mack: Keith's, Prov., 13-18.
MONROE, Chauncey, Co.: Keith's, Wash., 13-18.
MONTGOMERY and Moore: Temple, Rochester.
MONTGOMERY, Marshall: New Brighton, Brighton Beach, N. Y.; Temple, Detroit, 20-25.
MOORE, Gardner and Rose: Keith's, Fort Wayne; Orph., Youngstown, 13-18.
MOORE, Harry: Hipp., Cleveland.
MORGAN Dancers: Orph., Colorado Springs, 8-10; Orph., Kansas City, 12-18.
MORGAN, Jim and Petty: Colonial, N.Y.C.
MORIN Sisters: Prospect, B'klyn; Alhambra, N.Y.C., 13-18; Keith's, Wash., 20-25.
MORLEY, Victor, Co.: Keith's, Prov.
MORRIS, William, Co.: Orph., Salt Lake City, 12-18.
MORRISSEY and Hackett: Orph., Minneapolis.
MORTON and Glass: Alhambra, N.Y.C.; Bushwick, B'klyn, 13-18; Orph., B'klyn, 20-25.
MORTON and Moore: Orph., Kansas City; Maj., Milwaukee, 12-18.
MORTON, Clara: Alhambra, N.Y.C.; Bushwick, B'klyn, 13-18.
MORTON, Sam and Kitty: Alhambra, N.Y.C.; Bushwick, B'klyn, 13-18.
MOSCONI Brothers: Maryland, Balto.
MULLEN and Coogan: Prospect, B'klyn; Keith's, Phila., 13-18.

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DOROTHY TOYE
THE GIRL WITH TWO GRAND OPERA VOICES
DIRECTION EDWARD S. KELLER

MURRAY, Elizabeth: Orph., Colorado Springs, 8-10; Maj., Chgo., 12-18.
MUSKETEERS, Three: Colonial, Erie, 13-18.
MYRL and Delmar: Temple, Rochester; Hipp., Cleveland, 13-18; Palace, Fort Wayne, 20-25.
MYSTERIA: Columbia, St. Louis; Maj., Chgo., 12-18.
NAP, Little: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.
NAVASSAR Girls: Orph., Seattle, 12-18.
NAZIMOVA: Orph., Denver; Orph., Lincoln, 13-15; Orph., Colorado Springs, 16-18.
NESBIT, Evelyn: Orph., Omaha.
NETTIE: Palace, N.Y.C.; Colonial, N.Y.C., 13-18; Prospect, B'klyn, 20-25.
NEWBOLD and Gribben: Orph., New Orleans.
NICHOLS, Nellie V.: Orph., Winnipeg, 12-18.
NIGHT with the Poets: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18.
NONETTE: Keith's, Boston, 20-25.
NORCROSS and Holdsworth: Orph., Omaha; Orph., Minneapolis, 12-18.
NORDSTROM, Frances, Co.: Orph., Omaha; Orph., Minneapolis, 12-18.
NORDSTROM, Marie: Henderson's, Coney Island, N. Y.
NORTON and Lee: Orph., Colorado Springs, 8-10; Orph., Kansas City, 12-18.
"NOVEL Marriage": Orph., Nashville, 9-11.
NUGENT, J. C., Co.: Orph., Oakland; Orph., Los Angeles, 12-18.
ODIVA and Seals: Colonial, N.Y.C.; Orph., B'klyn, 13-18; Bushwick, B'klyn, 20-25.
OLCOTT, Charles: Keith's, Prov.; Orph., Montreal, 20-25.
O'MALLEY, John: New Brighton, Brighton Beach, N. Y.
ORANGE Packers: Bushwick, B'klyn; Colonial, N.Y.C., 13-18; Palace, N.Y.C., 20-25.
OXFORD Trio: Henderson's, Coney Island, N. Y., 13-18.
PAGE, Hack and Mack: Maj., Chgo.; Columbia, St. Louis, 12-18.
PALFREY, Hall and Brown: Shea's, Toronto.
PALMER, Gaston: Bushwick, B'klyn; Prospect, B'klyn, 13-18; Prospect, B'klyn, 20-25.
PARILLO and Frabito: Grand, Pittsburgh; Keith's, Cinti., 13-18; Keith's, Louisville, 20-25.
PATRICOLA and Meyer: Columbia, Grand Rapids, 20-25.
PAUL, La Van and Dobbs: Temple, Detroit, 20-25.
PAYNE and Niemeyer: Orph., 'Frisco, 12-18.
PEKIN Mysteries: Orph., Oakland; Orph., Los Angeles, 12-18.
PEREIRA Sextette: Keith's, Cinti.
PERNIKOFF and Rose: Keith's, Prov.
PERRY and Heath: Keith's, Boston.
PIERLOT and Schofield: Prospect, B'klyn; Keith's, Phila., 13-18; Maryland, Balto., 20-25.
PIPEFAX and Panlo: Orph., Omaha; Orph., Portland, 12-18.
PIRNIKOFF, Leo and Ethel Rose: Orph., B'klyn.
PREVOST and Brown: Keith's, Indianapolis; Keith's, Louisville, 13-18; Grand, Pittsburgh, 20-25.
PRIMROSE Four: Orph., Minneapolis.
PRUETTE, William, Co.: Orph., Montreal, 13-18; Keith's, Boston, 20-25.
PRUITT, Bill: Keith's, Wash.
PUCK, Harry and Eva: Orph., Oakland, 12-18.
RANDEGGER, G. Aldo: Keith's, Phila.; Keith's, Columbus, 13-18; Forsythe Atlanta, 20-25.
RAYMOND and Bain: Keith's, Louisville, 13-18.
RAYMOND and Caverly: Keith's, Dayton, 20-25.
READINGS, Four: Keith's, Phila., 13-18.
REISNER and Gores: Shea's, Toronto, 13-18; Temple, Detroit, 20-25.
REX'S Comedy Circus: Orph., Oakland; Orph., Los Angeles, 12-18.
REYNOLDS, Jim: Orph., Nashville, 9-11.
RING, Julia, Co.: Maj., Milwaukee; Columbia, St. Louis, 12-18.
ROBBIE and Robbie: Orph., Nashville, 13-15; Lyric, Birmingham, 16-18.
ROBERTA and Verera: Keith's, Wash.
ROBINSON, Bill: Grand, Pittsburgh, 13-18; Palace, Fort Wayne, 20-25.
ROCAMORA, Suzanne: Stratford, Ontario, Can.
ROMALO and Delano: Palace, Chgo.
ROONEY and Bent: Orph., Winnipeg.
ROSE, Julian: Grand, Pittsburgh, 20-25.
ROSS, Eddie: Palace, Chgo.; Columbia, St. Louis, 12-18.
RUDOLPH, Henry: Keith's, Cinti.; Keith's, Indianapolis, 13-18; Keith's, Louisville, 20-25.
RUSSELL and Calhoun: Forsythe, Atlanta; Orph., Birmingham, 13-15; Orph., Nashville, 16-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
RYAN and Lee: Orph., Memphis, 12-18.
RYAN and Tierney: Alhambra, N.Y.C.; Orph., B'klyn, 13-18; Bushwick, B'klyn, 20-25.
RYAN, John, Co.: Orph., Montreal, 13-18; Dominion, Ottawa, 20-25.
SABINE, Vera, Co.: Hipp., Cleveland, 20-25.
SAFETY First: Keith's, Phila., 13-18; Keith's, Wash., 20-25.
SALON Singers: Orph., 'Frisco, 5-18.
SAM, Long Tack: Orph., Winnipeg.
SAMOYA: Alhambra, N.Y.C.; Orph., New Orleans, 5-10.
SAMUELS, Ray: Keith's, Columbus; Palace, Chgo., 12-18; Palace, Fort Wayne, 20-25.
SANS, Pearl and Irene: Keith's, Prov.
SANTLEY and Norton: Orph., B'klyn; Maryland, Balto., 13-18; Grand, Pittsburgh, 20-25.
SAWYER, Joan: Orph., Los Angeles, 5-18.
SCHEFF, Fritzi: Hipp., Cleveland; Orph., B'klyn, 20-25.
SCHWARTZ Brothers: Keith's, Boston; Alhambra, N.Y.C., 13-18; Colonial, N.Y.C., 20-25.
SCOTCH Lads and Lassies: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.
SCOTT and Keane: Grand, Pittsburgh; Keith's, Fort Wayne, 13-18; Columbia, Grand Rapids, 20-25.
SEEBACKS: Shea's, Toronto; Bushwick, B'klyn, 20-25.
SEN MEI, Lady: Orph., Montreal, 20-25.
SHALCK, Bertha: Shea's, Buffalo, 13-18; Shea's, Toronto; 20-25.
SHANNON and Annis: Orph., Omaha, 12-18.
SHAW, Lillian: Orph., B'klyn, 13-18.
SHAYNE, Matthews, Co.: Orph., New Orleans.
SHERMAN, Van and Hyman: Maj., Chgo.; Maj., Milwaukee, 12-18.
"SHIPS That Pass in the Night": Keith's, Wash., 13-18; Maryland, Balto., 20-25.
SHIRLEY, Eva: Orph., Oakland, 12-18.
SHIRLI, Rives and Harrison: Orph., 'Frisco.
SHONE, Hermine: Henderson's, Coney Island, N. Y.; Keith's, Phila., 13-18; Keith's, Wash., 20-25.
SINGER and Ziegler Twins: Columbia, St. Louis, 12-18.
SKATERS, Bijouve: Orph., Memphis; Orph., New Orleans, 12-18.
SMALL, J., and Sisters: Prospect, B'klyn.
SMITH and Austin: Palace, Chgo., 12-18.
SMITH, Sue: New Brighton, Brighton Beach, N. Y.
SOCIETY Buds: Orph., Los Angeles.
SOLAR, Willis: Orph., Oakland, 12-18.
SORETTI and Antoinette: Keith's, Prov.; Keith's, Phila., 20-25.
STAINE'S Circus: Maj., Milwaukee, 12-18.
STANLEY, Aileen: Victoria, Charleston, 9-11; Academy, Norfolk, 13-15; Lyric, Richmond, 16-18; Forsythe, Atlanta, 19-24.
STANLEY, Stan, Trio: Palace, N.Y.C.
STATUES, Five: Colonial Norfolk, 9-11; Forsythe, Atlanta, 13-18.
STEDMAN, Al. and F.: Bushwick, B'klyn; Prospect, B'klyn, 13-18.
STEINDEL, Three Brothers: Orph., Salt Lake City; Orph., Denver, 12-18.
STONE and Hughes: Palace, Chgo., 12-18.
SULLIVAN, Arthur, Co.: Keith's, Indianapolis; Keith's, Toledo, 13-18; Hipp., Cleveland, 20-25.
"TANGO Shoes": Orph., 'Frisco, 5-18.
TAYLOR, Eva, Co.: Keith's, Fort Wayne; Hipp., Cleveland, 13-18.
TEDDY, James: Orph., Salt
"TELEPHONE Tangle": Orph., Seattle; Orph., Portland, 12-18.
TEN EYCK and Weilly: Keith's, Fort Wayne, 13-18; Keith's, Youngstown, 20-25.
THOMPSON, James, Co.: Prospect, B'klyn.
THORNTON, James and Bonnie: Maj., Milwaukee; Columbia, St. Louis, 12-18.
THURBER and Madison: Hipp., Cleveland; Colonial, Erie, 13-18.
TOWER and Darrell: Colonial, N.Y.C.; Keith's, Boston, 13-18.
TRACEY, Stella, Co.: Orph., Kansas City.
TROVATO: Keith's, Indianapolis; Keith's, Louisville, 13-18; Keith's, Columbus, 20-25.
TUCKER, Sophie: Keith's, Cinti.; Colonial, Erie, 13-18; Keith's, Phila., 20-25.
USHER, Claude and Fanny: Maj., Milwaukee, 12-18.
VADIE, Mlle., and Girls: Temple, Detroit, 13-18; Temple, Rochester, 20-25.
VAGRANTS, Three: London, Can., 13-18; Stratford, 20-25.
VALECITA'S Leopards: Shea's, Buffalo.
VALENTINE and Bell: Hipp., Cleveland; Orph., B'klyn, 13-18; Alhambra, N.Y.C., 20-25.
VAN and Schenck: Keith's, Phila.; Palace, Chgo., 12-18; Hipp., Cleveland, 20-25.
VAN, Billy B., Co.: Hipp., Cleveland, 20-25.
VAN, Charles and Fannie: Orph., Seattle, 12-18.
VANDERBILT and Moore: Palace, Chgo.; Maj., Milwaukee, 12-18.
VETERANS, The: Maryland, Balto.; Orph., B'klyn, 13-18; Keith's, Prov., 20-25.
VIOLINSKY: Orph., 'Frisco, 12-18.
VOLUNTEERS, The: Orph., Salt Lake City; Orph., Denver, 12-18.
WAKEFIELD, Willa Holt: Keith's, Wash.
WALLEN, Leach, Trio: Forsythe, Atlanta; Lyric, Birmingham, 13-15; Orph., Nashville, 16-18; Palace, Fort Wayne, 20-25.
WANDA: Colonial, Erie, Pa.
WALSH, Blanche: Orph., Memphis; Orph., New Orleans, 12-18.
WARD and Cullen: Temple, Rochester, 13-18.
WARD, Bell and Ward: Maryland, Balto.
WARREN and Dietrich: Forsythe, Atlanta, 13-18; Orph., Jacksonville, 20-25.
WATSON Sisters: Maryland, Balto.; Alhambra, N.Y.C., 13-18; Orph., B'klyn, 20-25.
WEBER and Elliott: Orph., Seattle, 12-18.
Lake City, 12-18.
WEEKS, Marion: Shea's, Buffalo; Shea's, Toronto, 13-18; Temple, Detroit, 20-25.
WERNER-Amoros Troupe: Keith's, Indianapolis, 13-18; Keith's, Dayton, 20-25.
WESTON and Clare: Keith's, Wash.; Orph., St. Paul, 12-18; Keith's, Boston, 20-25.
WHIPPLE, Huston, Co.: Keith's, Boston; Maryland, Balto., 13-18.
WHITE, Carolina: Maj., Chgo.; Maj., Milwaukee, 12-18.
WHITE Hussars, Nine: Keith's, Columbus; Columbia, St. Louis, 12-18.
WHITFIELD and Ireland: Orph., Montreal; Dominion, Ottawa, 13-18.
WHITING, George, and Sadie Burt: New Brighton, Brighton Beach, N. Y.
WILDE, Mr. and Mrs. G.: Orph., Montreal; Dominion, Ottawa, 13-18; Keith's, Prov., 20-25.
WILLARD: Orph., Memphis; Orph., New Orleans, 12-18.
WILLIAMS and Segal: Keith's, Phila., 13-18.
WILLIAMS and Wolfus: Keith's, Wash.; Bushwick, B'klyn, 13-18; Keith's, Boston, 20-25.
WILLIAMS, Thompson, Co.: Prospect, B'klyn.
WILLS, Nat: Colonial, N.Y.C.
WILSON and La Noir: Orph., Seattle; Orph., Portland, 12-18.
"WOMAN Proposes": Orph., B'klyn; Palace, Chgo., 13-18.
WOOD, Britt: Orph., Colorado Springs, 8-10; Orph., Kansas City, 12-18.
WRIGHT and Dietrich: Keith's, Phila., 20-25.
WYNN, Bessie: Grand, Pittsburgh, 13-18; Keith's, Cinti., 20-25.
ZARELL, Leo, Trio: Shea's, Toronto, Can., 13-18.

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE MATTER OF WASTE

AN observant writer journeyed to the Pacific Coast recently and came back with tales of fortunes in time and money wasted by inefficient studio methods. There are those who say he need not have journeyed "forty-five minutes from Broadway" to find as many leaks as he did—but let that be as it may. THE MIRROR published his observations, at the same time inviting comment from directors and others actively engaged in producing work.

We have received it. From T. N. HEFFRON came the article published on this page last week in which the prominent Selig producer took up the cudgets on behalf of the director. TOM TERRISS took his pen in hand to write a letter, also published last week, confirming the deductions of Mr. REICHENBACH as to the reckless extravagance in producing plants. From BERT ADLER, manager of the Universal's Coytesville studio, comes a communication admitting the charge, but absolving from blame the studio manager. That official, says Mr. ADLER, has his hands tied. He seeks efficiency, but his attempts to secure it are balked by the fear that he may lose to his company the services of a prominent star or director.

Other communications have been received, but these are chosen here because they represent so typically the varying viewpoints on the subject of studio wastage. The majority of the writers would seem to admit that many studios are recklessly managed, and the point of difference comes in choosing the man to take the blame. Mr. HEFFRON says it is not the director, and in further explanation tells of his own method of work, which would seem to be waste-proof. But that is the point, Mr. HEFFRON's communication treated of his system, not of the *average* director's method. If Mr. HEFFRON follows the scheme outlined in his letter last week he certainly will receive our congratulations. But there are other directors, and the others, from all appearances, would seem to be far in the majority. Their methods, we imagine, to be exactly the reverse of those outlined by the Selig producer.

Take one example. Mr. HEFFRON states that he always reads the complete story to his players before starting to work. An admirable plan, one that common sense alone would seem to dictate. Yet we know of a famous star of the stage who recently told an interviewer, "Art in motion picture acting? Bah! How can there be any art when I never know the character I am portraying, the story of the piece. I am only an automaton who stalks before the camera and does what a director tells me to." Thus are the methods of a past generation carried into the present.

This example will serve to show that Director HEFFRON's letter is not a defense of the average director, it is an explanation of what constitutes a good director, but the good director needs no defense.

Our columns are still open to opinions on this question.

BERT ADLER ON STUDIO WASTEAGE

In replying to a recent article in THE MIRROR on the vast amount of wasteage in the moving picture studios, Bert Adler, studio manager of the Universal Coytesville studios, has the following to say:

"Don't blame it on the studio manager. Of course, there is a need for . . . the studio manager who combines the ability to handle the temperaments of players and directors with keen business sense of the highest order. But he hasn't a chance. Let him step hard on some 'waster' in the organization, and the 'waster'—a valuable director or player—jumps the fence into the camp of the opposition. For, no matter what his trouble has been, the opposition will take him.

"I believe the day is coming when the motion picture manufacturers will get together to regulate the 'waster.' Then the studio manager who fights wasteage will not find his efforts rewarded by the loss of valuable people—and that is the experience of every studio manager to-day who fights wasteage. It is the 'waster' himself who is bringing on this day! I do not think that there will ever come the day that is free from legitimate competition on the part of the studios for good people's services—but the bidding must stop on the man with the 'bad record.' Put your glasses to your eyes and watch; for the wasteage shoe is pinching the manufacturer's foot!"

BLANCHE RING has arrived at the Morosco Los Angeles studio to start work on her new pictures. Miss Ring burned up the road at such a speed to get out to the studio on time that she finished up in court, but a chivalrous judge let her down lightly.

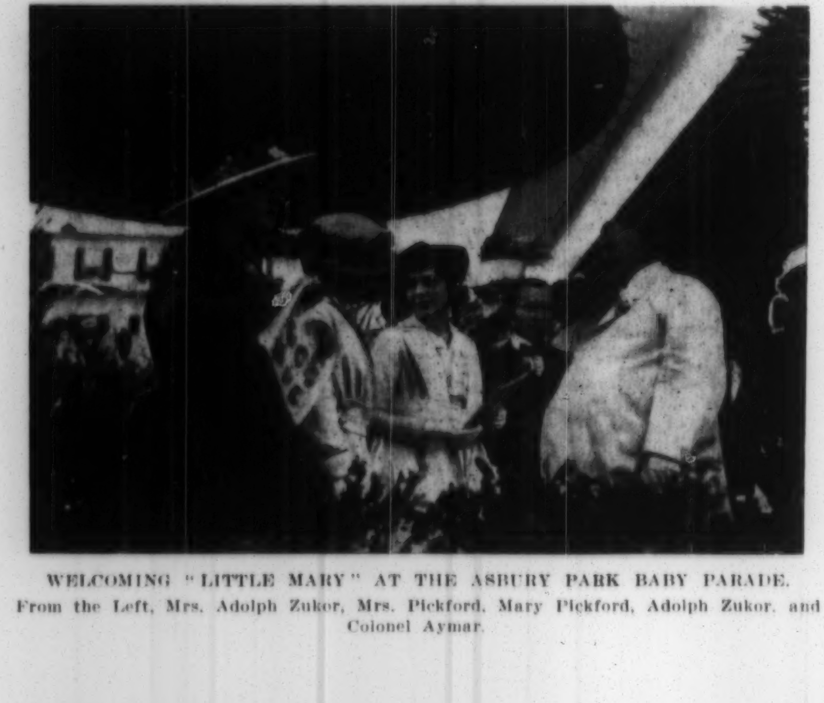
WHY BUILD IN THE EAST?

IT is to be admitted that New York as a producing center has been losing ground for some time past. California's monopoly on sunshine has been shouted so often and so loudly that we had come to take it for granted, only the eccentric cared to dispute it. New companies sought the Pacific Coast at once, the older companies broadened their activities there, and the scope of the Eastern plants narrowed. Outsiders were somewhat surprised to learn that some of the largest companies were not blessed with California studios.

Then came the announcement that the Famous Players had purchased a tract of land right in New York city, for what should be one of the largest producing plants in the country. If they are going to spend all the money, why don't they spread all over the map of California? The Famous Players' officials, from Mr. ZUKOR down, have spent a year in exhaustive investigation before taking this step. For the acreage secured investing in New York realty means a vastly greater expenditure than in any other spot of the country. Of course, this does not mean that the California activities of the Famous Players have ceased, but it is significant of film producers' faith in the East to see that the most extensive plant of this company is to be located on Manhattan Isle—this after the twelve-month of investigation, the years of experience.

In Mr. ZUKOR's statement, outlining the company's plans for a big New York plant, he said: "This extensive building plan by no means signifies the curtailment of our studio plans in California or abroad. After the European war we will in all probability complete the plans inaugurated a year ago for the erection of an elaborate studio in London for the purpose of producing transcontinental subjects such as 'The Eternal City.' But it is our purpose to create in New York the largest and most comprehensive producing plant devoted to motion pictures in the world, regardless of our expansion elsewhere. The studios and open air stages will be so designed and constructed as to permit the adequate and facile production of every type of feature. The unusual situation secured by us permits us to obtain a variety of woodland, park, and marine scenes with little effort. These advantages are increased by the fact that we are within the city, and therefore in constant touch with metropolitan environment, when subjects require it. I believe the undertaking of this vast enterprise is the most substantial indication of our confidence in the motion picture industry and its durability."

By those who speak with authority, both in the Famous Players and other organizations, it is said that one reason for the increase of interest in the East as a producing center is due to the fact that the long rainy spells of the last two years on the Coast have caused the price of negatives to jump sky-ward. The comparison in cost with productions similar in quality made in the East has been far from favorable, according to those in the know. At any rate, with the Famous Players planning broad expansion in the East, a Triangle company reported as about to be established near New York, and other signs of a revival of the prestige of the metropolis, there will soon be an answer to the question, "Why build in the East?"



WELCOMING "LITTLE MARY" AT THE ASBURY PARK BABY PARADE.
From the Left, Mrs. Adolph Zukor, Mrs. Pickford, Mary Pickford, Adolph Zukor, and Colonel Aymar.

A BULL'S-EYE HIT

SAYS the Cleveland *Plain Dealer*: "We condemn the European war censors. We laugh at the dramatic censor of Great Britain. Americans would tolerate no dramatic censor, and are satisfied to leave to the good sense of each community the decision as to propriety and impropriety. But the 'movie' censors endure, a monument to the zeal of the few Americans who believe that someone should be the keeper of his neighbor's morality and spiritual welfare.

"Censorship has worked badly in Ohio. The arbitrary decisions of the censors, representing purely individual ideas of propriety, have frequently been ridiculous and usually annoying. . . . The 'movie' manufacturers of to-day do not cater to depravity."

FRANK H. CRANE has started work on the production of his next World Film picture, which will be an adaptation of "The Family Cupboard," the Brady success of two seasons ago. Holbrook Blinn will be seen in the lead, with Frances Nelson in a prominent role. For one of the scenes Director Crane recently transported the entire ballet from "Chin-Chin" to the Fort Lee studios.

MISS FLORENCE ROCKWELL

IN
WILLIAM L. HURLBUT'S
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QUALITY IN EAST

Metro Company Will Establish Studio in East in Near Future

Fred J. Balshofer, head of the Quality Corporation's forces, besides engaging Beverly Bayne while in the East, also looked over several sites with a view to picking one for a new Quality studio which will soon be opened in the East. Regarding Metro's plans for producing in the East, Mr. Balshofer made the following statement to a MIRROR representative:

"We are planning to open a New York studio for several reasons. One is, that we intend shortly to increase our production, and the other is that we find it impossible to obtain the requisite exteriors for many of the important pictures we are preparing to make. This does not mean that we shall cease operating our Los Angeles studio, which is one of the best equipped and most efficiently organized on the Coast, but only that we shall use it for Quality pictures requiring a California setting.

"It was 'Richard Carvel,' Winston Churchill's great novel, on which we expect to begin production in late September," went on Mr. Balshofer, "which originally led Mr. Bushman and myself to determine on a studio in the East, as we found it would be quite out of the question to stage it on the Coast. So we are going to produce it in Maryland, which is peculiarly rich in the Colonial settings that the requirements of this famous story call for."

F. P. SEPTEMBER OFFERING

With a Mary Pickford and a John Barrymore comedy to start off the month of September, it looks like a banner month for the Famous Players' organization. "Esmeralda," from the story by Frances Hodgson Burnett, will present Mary Pickford, while "The Incorrigible Dukane," George C. Shedd's melodramatic comedy, will be released through the Paramount on Sept. 2, with John Barrymore in the lead. Sept. 6 is the date for the release of "Esmeralda," by Paramount.

FROHMAN IN PORTSMOUTH

PORTSMOUTH (*Special*).—Gustave Frohman has been in this city (Portsmouth, N. H.) for several weeks past, engaged in perfecting arrangements for producing a photoplay to be called "The Story of a Bad Boy," being a dramatization of the book of that name written by the late Thomas Bailey Aldrich, the scenes of which are laid in this city, where the boyhood days of this celebrated poet and author were passed. The scenario, which is the work of Marie Hubert Frohman, has been approved by Mrs. Thomas Bailey Aldrich

A YEAR OF WORLD FILM

World Film is celebrating its first birthday. It was a year ago, Aug. 24, that the World Film began the regular weekly release of multiple-reel features. Mr. Selznick vice-president and general manager of the corporation, had satisfied himself that there was a market for great Broadway successes with famous stars, and he set about marshaling his resources in such a manner as to permit him to release each week a five-reel feature, with a well-known stage success furnishing the play, and, where possible, with members of the original cast in the parts. A resume of the company's activities since that time might prove of interest.

World Film releases of this nature properly began on Sept. 21, 1914, when Robert Warwick was presented in the William A. Brady picture play, "The Dollar Mark."

Brady's name and Brady's productions acted like magic when converted into photodramas by World Film. The success of "The Dollar Mark" was swiftly followed by that of Emma Dunn in the pathetic "Mother"; Tom Wise in the breezy study of senatorial life, "A Gentleman from Mississippi," and Robert Warwick in "The Man of the Hour."

The next Brady picture play to be released by World Film was "As Ye Sow," in which clever Alice Brady made such a successful first appearance in pictures as the sorely tried heroine of this once popular stage drama. Robert Warwick next appeared in "The Man Who Found Himself," and then, after William Elliott, in the moral warning, "Woman and Wine."

Holbrook Blinn and Alice Brady created a widespread sensation in "The Boss," Edward Sheldon's powerful indictment of provincial bossism.

Vivian Martin in "Little Miss Brown," Robert Warwick in "The Face in the Moonlight," and Martha Hedman in "The Cub" were later Brady offerings. George Nash in "The Cotton King," Jose Collins in "The Impostor" came next, and finally, in "The Ivory Snuff Box," the fine Brady reputation for stage successes was repeated in the film to a most intensive extent by Holbrook Blinn, Alma Belwin, and Norman Trevor. Thus as a Brady success began World Film's year; a Brady triumph closes it.

Shubert features in film form have also made a prominent reputation on the World Film programme. The delightfully piquant "Wishing Ring" brought Vivian Martin to the fore. And in "Lola," also a Shubert feature, Clara Kimball Young made her first appearance as a World Film star. In "Wildfire," a Shubert feature, Lillian Russell made her screen debut. Lew Fields in "Old Dutch," one of the most refinedly mirthful comedies ever seen, was another triumph for World Film. It was a Shubert feature; so also was Clara Kimball Young in "Marrying Money."

Liebler features also had their turn in World Film's programme. Robert Warwick was seen in the late Paul Armstrong's "Alias Jimmy Valentine"; and Clara Kimball Young appeared in "The Deep Purple," by the same author. Clara Kimball Young has probably made her greatest World Film success in "Hearts in Exile."

Blaney productions introduced among others "The Dancer and the King" with Cecil Spooner. Frohman productions in "The Fairy and the Waif" and "The Builder of Bridges" first saw the screen through World Film. Similarly, George Lederer made his introduction to filmdom with "The Fight" and "Sunday"—all due to Selznick's acumen and enterprise. C. K. Harris, Nat Goodwin, Burr McIntosh, Bert Levy, Julius Steger, Janet Beecher are other great names that have appeared on World Film's first years' programme—which has been rich in money-making productions, many of them that give promise of being permanent and profitable items of that programme.

NEW LUBIN COMEDY STAR

David L. Don has been engaged by the Lubin Company as a comedy star. Mr. Don will be featured in Lubin comedies staged by Edward McKim, the new Lubin director. This marks Mr. Don's entry to the picture field, where he comes following considerable success as a light opera comedian.

ROWLAND NOVEL FILMED

"The Closing Net," from the novel by Henry C. Rowland, is a forthcoming Pathe production staged by Edward Jose, who produced "The Beloved Vagabond," which has aroused so much comment. Howard Estabrook is featured in "The Closing Net," with a strong supporting cast, including Bliss Milford, Madeline Traverse, and Kathryne Brown-Decker.

MOROSCO'S NEW ART DIRECTOR

Mrs. Una Nixon Hopper has been engaged by the Oliver Morosco Photoplay Company as art director, with jurisdiction over the furnishings of all sets in its productions. Mrs. Hopper is well known as a writer for women's publications, and should prove a valuable capture for the Morosco studio forces.

"MUSTANG" NEW BRAND

President Hutchison of American Chooses Name for Van Loan Film Series

"Mustang" is the latest brand in the film market. The breezily descriptive title has been chosen by President S. S. Hutchison, of the American Film Company, for a new series to be released on the Mutual programme. The pictures will include productions from stories by Charles E. Van Loan, which ran for some time in the *Saturday Evening Post* under the title "Buck Parvin and the Movies." One three-reel Van Loan story will be released every three weeks and one two-reel Western drama weekly under the Mustang brand.

Anna Little, widely known as a star unusual for her daring in "thrill" pictures, has been engaged for the feminine lead in Mustang productions, while Art Acord, the famous cowboy actor who inspired the stories, will be seen in his character of Buck Parvin. Lawrence Ross Peyton has been engaged to appear as Montague, the director. Mr. Van Loan will supervise the production of the pictures and write the inserts.

"Clipper" New Mutual Brand

Another new American brand is the "Clipper," a name chosen for a series of three-reel features that will be released on the Mutual programme. Thomas Ricketts will produce the features, one being scheduled for release every three weeks. Harold Lockwood, May Allison, Eugenie Forde, and William Stowell are among the stars who will be seen in "Clipper" features.

FARNUM'S PALLAS PICTURES

Dustin Farnum, under a long term contract to make films exclusively for Pallas Pictures, has journeyed to the Coast to start work on Booth Tarkington's "Gentleman From Indiana." Mr. Farnum's second picture will probably be "Davy Crockett." According to present plans the third will be "The Call of the Cumberland," from the story by Charles Neville Buck. The productions will be released on the Paramount Programme.

"ONE DAY" ON SCREEN

"One Day," the sequel to "Three Weeks," is to be produced for the motion picture screen by B. S. Moss, who made a picture presentation of the first Elinor Glyn novel. Negotiations are under way for a prominent legitimate star to play the part of Opal and for a prominent dramatic critic to adapt the novel to the screen.

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"SAMSON"
"THE GILDED FOOL"
"THE PLUNDERER"
"THE NIGGER"

Address SCREEN CLUB, NEW YORK CITY, N. Y.

O. A. C. LUND

Past Productions—(World Film) The Dollar Mark; The Marked Woman; M'Liss; Butterfly, etc.

Under Construction—*The American Doctor.* A Servian story of the present war.

Chaplin Outshines the War

A writer in the London *Times* indirectly pays Charlie Chaplin the greatest compliment the Essanay star has received since his swift rush to the top of the Popularity Heap began. In writing on the attitude of the English people toward the war the *Times* critic says: "War is the sole national topic in Germany, but in England the main interest is centered on the antics of a personage known as Charlie Chaplin, who seems to be the idol of millions in the United Kingdom."

Lord Kitchener might perform a master stroke of strategy if he could induce Charlie to enlist, for the whole nation would follow at his heels to Flanders.

FROHMAN TO PATHE

Feature Corporation to Release Through Pathe's Strong Service

An announcement of interest to the trade comes in the news that the Frohman Amusement Corporation has concluded a contract by which it will release through the Pathe Exchange in the future. The news follows closely on the heels of the news that the Frohman organization had withdrawn from the World Film.

The Frohman Corporation should give even greater strength to the Pathe programme which now includes so many strong Gold Rooster plays. The Frohman Corporation has strong resources in the way of plays and stars and has extensive plans for enlarging its future activities.

FOR THE SCREEN ALONE

Pauline Frederick, Latest Star to Say that Screen Only Will Have Her

The Famous Players' Film Company announces that it has induced Pauline Frederick to abandon the spoken drama permanently and appear exclusively under its management. Miss Frederick made her debut on the screen with the Famous Players' Company in "The Eternal City," which proved one of the photoplay triumphs of the year. Since then she has been seen in "Sold," which will probably inaugurate a series of Pauline Frederick features.

Miss Frederick and a strong supporting company, under the direction of Edwin S. Porter and Hugh Ford, who produced "The Eternal City" in Rome, left last week for Florida, for the purpose of obtaining the exterior scenes for a comprehensive picturization of Robert Hichen's celebrated novel and play, "Bella Donna," in which Madame Nazimova won her first great American triumph.

MUSIC FOR "PEER GYNT"

"Peer Gynt," the most elaborate Oliver Morosco film production, will be presented at the Broadway Theater on Sept. 19. With the initial performance of this feature, in which Cyril Maude is seen, the Morosco Company will also, for the first time, offer a regular programme feature with specially prepared music. George W. Beynon, known in the musical world for his orchestrations, has arranged with the Oliver Morosco Company for a specially written introductory overture and following music to fit every foot of film, with Grieg's melodies representing the different characters whom Peer Gynt meets in his wanderings so interwoven as to identify the characters and intensify each moment of the production.

"Peer Gynt" is the next Oliver Morosco subject on the Paramount programme.

MUTUAL'S ANIMATED CARTOONS

"Keeping Up With the Joneses," a syndicated cartoon feature that is appearing in newspapers throughout the country, is to be animated and released by the Gaumont Company through the Mutual programme. "Pop" is the cartoonist responsible for the original series, while Harry Palmer, well known in both the screen and newspaper fields, will "animate" the characters.

THREE "BEAUTIES" A WEEK

For the current week the American Film Company is offering three "Beauty" brand productions a week, the first time this has happened. The productions are "Plot and Counterplot," "A Bully Affair," and "When His Dough Was Cake." When originally started one Beauty a week was the plan, but the brand has proven among the most popular of Mutual subjects.

ANOTHER MARIE DORO FILM

Marie Doro, who made her screen debut in the Famous Players production, "The Morals of Marcus," will return to the motion picture this month when the Famous Players Company releases "The White Pearl," a five-part feature by Edith Barnard Delano. The story is of the Orient.

ROBERT GRAU PRIZE WINNER

The prize offered by Harry R. Raver for the most fitting title for the new Itala six-reel photoplay dealing with D'Annunzio's character creation, "Maciste," has been awarded to Robert Grau, who submitted "The Miracles of Maciste" as the title.

Vitagraph
STAFF WRITERS

EDWARD J. MONTAGNE
"The Goddess" Adaptation
"Wheels of Justice" 4-Reel Original
"Oil and Water" Biograph Re-issue

GEORGE H. PLYMPTON
"Pat Hogan, Deceased" Picturized
"Dawn of Understanding" Picturized
"Save the Coupons" Original

CHARLES E. RISSE
"They Loved Him So"
"The Little Trespasser"
"Some Duel" etc.

ANNE MAXWELL
"Peggy of Fifth Avenue"
"The Little Dolls' Dressmaker"
"The Honeymoon Pact"

EVERETT McNEIL
Fiction—Original Photoplays—Picturizations
Reconstructor of "From Out the Big Snows"
"The Making Over of Geoffry Manning"

JOSEPH GOLLOMB
"Faces in the Night" "Wild Blood"
"In the Clutch of the Emperor"
"As the Heart Listeth"

FRED H. JAMES
Originals: "Following the Scent"
"The Mill-Pond Mystery" "Jasper's Strategy"
"On the Veldt" "Bogus" etc.

WILLIAM B. COURTNEY
—Editor of Subtitles—

HAROLD W. HOADLEY
Picturizations and
Original Comedy Stories

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Richard Ridgely
"Ransom's Folly"
4 Parts—September 17

John H. Collins
"The Ploughshare"
4 Parts—October 1

Langdon West
"What Happened on the Barbuda"
3 Parts—September 10

Will Louis
"The Silent Tongue"
September 15

Edward C. Taylor
"Across the Great Divide"
September 4

Tom Moore
Screen Club New York City

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

JAS. W. CASTLE
DIRECTOR FEATURE PICTURES
NEGOTIATING ADDRESS MIRROR

RAYMOND McKEE
EDISON STUDIO Per. Address SCREEN CLUB

EDWARD JOSE
Independent Producer
(Pathe Release)
In Preparation—"THE CLOSING NET"

HERE AND THERE

Lloyd Robinson, who for the past two years has acted as editor of the motion picture department of the *Telegraph*, has joined the publicity staff of the Famous Players Company. Mr. Robinson, who is a Dartmouth graduate, is one of the most popular men in the trade paper end of the game, and through his experience with the *Telegraph* and, previous to that, in the advertising department of the Edison Company, should prove a valuable acquisition to the Famous Players. He will work at the right hand of B. P. Schulberg, publicity and advertising manager of the Famous Players Company.

Someone with a line rule up at the V-L-S-E has measured the clippings of publicity secured on the "Big Four's" features and finds that 150,000 lines are chalked up in the records. Considerable of a feat for five months, say we, especially since there is always a large percentage of clippings that are not returned to a company.

Frederick J. Bird, of the Nicholas Power Sales Department, has just returned to his desk after a sojourn of several weeks in the Southern States. Mr. Bird, who is one of the valuable cogs in the Power organization, reports business in general as excellent and is looking forward to an unusually prosperous year.

Harry Rubin and Herman Steinman, formerly with Alliance, are now with the American Correspondent Film Company.

Sam Spedon is once more back at his desk in the Brooklyn plant of the Vitagraph Company. Sam had a rather busy trip across the continent and back again and spread the Vitagraph name along the highways and byways.

"Wid" Gunning's new motion picture magazine is scheduled to make its initial appearance this week. The plan is for a comprehensive guide to "Where the Films Are Shown," complete reviews of all the features and a question and answer department. There would seem to be room among the New York photoplay houses for such a publication.

Dave Wallace, formerly of the MIRROR staff, and well-known in the theater field as a publicity man, is now with the *Telegraph's* motion picture department.

John Semler and Harry Havens, the hustling and popular *Telegraph* advertising team, are sponsors for the Motion Picture Mail, a new supplement of *The Evening Mail*, which will make its bow on Saturday. Semler, Havens & Company—the "company" representing vim, live wiritis, etc.,—carry the best wishes of the trade with them.

"Bill" Haddock, who is now producing for Gaumont, wandered into town from Flushing on Saturday. "Bill" says this first visit in a month was made on business, but we think the sole business was to show a photograph of the month old Miss Haddock. By the way, the photograph is well worth showing.

"Pete" Schmid is back in town after doing the vacation stunt at Grenwood Lake.

Henry MacMahon, who is handling the publicity for the Triangle, is a newcomer to the New York picture field but he already has all the boys saying a good word for him. Mr. MacMahon is a live wire who knows his business; and the Lord knows he's a busy man these days with the big openings to plan for.

S. Z. Poli is reported to have paid $25,000 for the rights to show "The Birth of a Nation" a week in each of the New England and Pennsylvania towns where he owns theaters.

BILLIE BURKE ON COAST

SANTA MONICA, CAL. (*Special*).—Billie Burke arrived to-day from New York, was personally received by Thomas H. Ince, under whose direction the former Frohman star will act before the camera in Triangle plays, and later boarded the private yacht which has been engaged for her and sailed to Catalina Island. Here she will live during her stay on the coast, traveling back and forth to Inceville every day on the yacht. She makes her first trip to-morrow. the grown-up roles.

AN M. P. HOSPITAL FUND

Movement Started by Arthur Leslie Meets with Approval of Screen World

Film men—and also women—seem to have taken strongly to the idea put forth by Arthur Leslie recently for the establishment of a Motion Picture Hospital Fund, and every promise is given that the project will be successful. The committee named to handle the preliminary details held a meeting last week and formed a tentative organization with George Blaisdell as chairman. Another meeting will be held this week following which definite announcement of the plans of the promoters will be made.

The response from film manufacturers to the preliminary announcement has been most gratifying. Many of the heads of the producing companies have promised the committee their most cordial support in the effort to establish a fund that will provide hospital facilities to those engaged in motion picture work who should be in need of such aid. The players have rallied even more strongly to the support of the cause, and those engaged in other departments of screen work have not been backward. While the organization committee is conservative, and is not inclined to make rash promises there is every indication that the announcements of the next few weeks will bear watching. Among the moves talked of are a mammoth entertainment, in which screen stars would participate, the proceeds to be for the hospital fund benefit.

Over three score of contributions have already been received for the fund, and the amounts indicate that there will be little trouble in raising a worth while fund. By next week the committee expects to be in a position to publish a list of the contributions received to date, and also to print excerpts from the commendatory letters received. Meanwhile, contributions may be sent to George Blaisdell, *Moving Picture World*; W. H. Johnston, *Motion Picture News*; the *Morning Telegraph*, or J. H. Gerhardt, DRAMATIC MIRROR, 1493 Broadway, New York city.

WM. H. WEST DIES

Old Kalem Favorite Passes Away in California —Was Opera Singer

William H. West, who has been identified with Kalem pictures for several years, died in Los Angeles Sunday, Aug. 29. Mr. West was one of the best known character players on the screen and his loss is strongly felt by the Pacific Coast colony and by his associates in the Kalem Company.

The Kalem player made his screen debut with that organization, coming from the opera field, with which he was strongly identified in the East and on the Pacific Coast. He was in opera for ten years, when he joined William A. Brady's repertoire company, a connection that lasted for five years, when the lure of opera brought him back to "El Capitan," in which he was featured for two years. Later he appeared in "The Highwaymen," "Robin Hood," "Lady Teazle," and for four years was with the Tivoli Opera House forces. He returned to character work in the legitimate drama then, but soon listened to the call of the screen and joined the Kalem forces.

ARNOLD DALY FILM LIKED

Ashley Miller has completed the production of some of the early instalments of the new Arnold Daly series which the legitimate star is to release through Pathe, and reports from the latter company's officials, who have already viewed the pictures in private showings indicate that the series is to prove another Pathe winner. "Ashton Kirke—Investigator" is the title of the series, taken from the magazine stories by the same name. Director Miller and Arnold Daly are getting along so well together that there is talk of the production of other features by the former Edison director with Mr. Daly in the leading role.

HOADLEY WITH SELIG

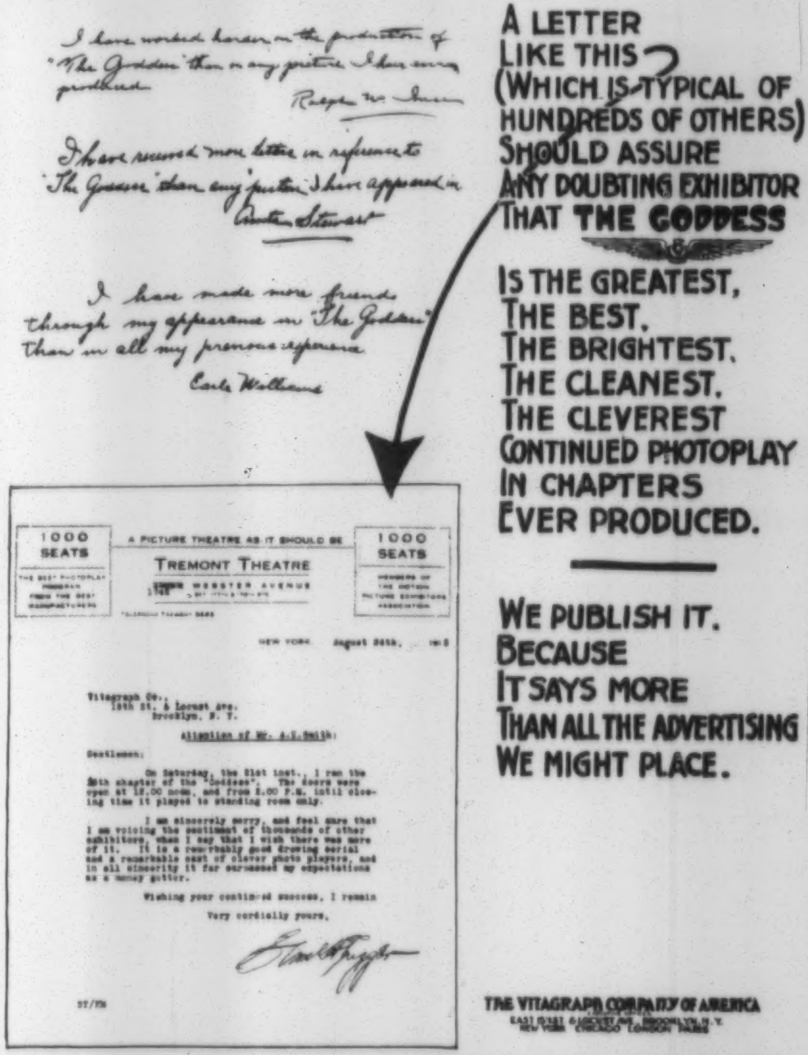
Charles B. Hoadley, better known as "Pop," one of the veteran photoplaywrights and editors has joined the scenario staff of the Selig Polyscope Company, and will work in the Jungle-Zoo studios at Los Angeles, Cal. Mr. Hoadley has had a long and varied career in the work and brings much experience to his new place with him. Immediately after arriving on the west coast he peeled off his coat and dived into a multiple reel script.

"VIA WIRELESS" COMPLETED

George Fitzmaurice, the prominent feature producer, who is now contributing to Pathe's "Gold Rooster" list has put the finishing touches to the production of "Via Wireless" and announcement will probably be made in the near future of his next production. "Via Wireless" has a strong cast, including Gail Kane and Bruce McRae and should be one of the most popular of "Gold Rooster" subjects.

ZIEGFELD BEAUTIES SCREENED

To place the dazzling beauties whose charms are booked with the Ziegfeld stage productions on the motion picture screen is the announced intention of the newly-organized Ziegfeld Film Corporation. W. L. Ziegfeld, brother of the famous Flo, is the head of the company. Offices have been opened in the New York Theater building and a studio is to be erected in Brooklyn. A promise is made to women that the Ziegfeld productions will be the last word in interpreting My Lady Fashion's dictates.



I have worked harder on the production of "The Goddess" than on any picture I have ever produced
Ralph W. Ince

I have received more letters in reference to "The Goddess" than any picture I have appeared in
Anita Stewart

I have made more friends through my appearance in "The Goddess" than in all my previous appearances
Earle Williams

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THE BEST PHOTOPLAY PROGRAM FROM THE BEST MANUFACTURERS
A PICTURE THEATRE AS IT SHOULD BE
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WEBSTER AVENUE
1000 SEATS
MEMBERS OF THE MOTION PICTURE EXHIBITORS ASSOCIATION

NEW YORK, August 24th, 1915

Vitagraph Co.,
15th St. & Locust Ave.
Brooklyn, N. Y.

Attention of Mr. A. E. Smith:

Gentlemen:

On Saturday, the 21st inst., I ran the 26th chapter of the "Goddess". The doors were open at 12.00 noon, and from 2.00 P.M. until closing time it played to standing room only.

I am sincerely sorry, and feel sure that I am voicing the sentiment of thousands of other exhibitors, when I say that I wish there was more of it. It is a remarkably good drawing serial and a remarkable cast of clever photo players, and in all sincerity it far surpassed my expectations as a money getter.

Wishing your continued success, I remain

Very cordially yours,

A LETTER
LIKE THIS
(WHICH IS TYPICAL OF
HUNDREDS OF OTHERS)
SHOULD ASSURE
ANY DOUBTING EXHIBITOR
THAT THE GODDESS
IS THE GREATEST,
THE BEST,
THE BRIGHTEST,
THE CLEANEST,
THE CLEVEREST
CONTINUED PHOTOPLAY
IN CHAPTERS
EVER PRODUCED.

WE PUBLISH IT.
BECAUSE
IT SAYS MORE
THAN ALL THE ADVERTISING
WE MIGHT PLACE.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"SONNY JIM AND THE AMUSEMENT COMPANY, LTD."—Comedy **Monday, Sept. 13**

Little Sonny Jim brings a huge bull-frog to school, and to punish him teacher tells him he can't go to the picnic. Sonny gets even by starting a circus in competition and laughable results follow. **BOBBY CONNELLY** as Sonny Jim.

"WEST WIND"—Three-Part Military Drama. **Tuesday, Sept. 14**
Broadway Star Feature

A wealthy ranch owner's daughter is abducted by a rascally half-breed cowboy and brought to an Indian encampment. In rescuing her, a troop of cavalry is nearly wiped out by warring Indians, but an Indian girl's gratitude and daring saves the day. An all-star cast.

"SAVE THE COUPONS"—Comedy **Wednesday, Sept. 15**

Lillian wants Jack to give up smoking until she finds that coupons are given with each package of cigarettes. That's different, and Jack nearly smokes himself to death before Lillian swears off saving coupons. Presenting **LILLIAN WALKER** and **EVART OVERTON**.

"THE SHADOW OF FEAR"—Drama **Thursday, Sept. 16**

John Sterling confesses to his fiance that both his parents died of insanity, and urged on by John's rival, she breaks off the engagement. Fortunately, the girl's aunt proves that John was an adopted son, and all ends happily. **HARRY MOREY** and **LOUISE BEAUDET** are the principals.

"THE PROFESSIONAL DINER"—Comedy **Friday, Sept. 17**

Gregory's specialty was acting as No. 14 at all supper parties where there happened to be only 13 guests. It looked like a cinch, but Gregory found it wasn't. The ending is a joyful surprise. **MR. and MRS. SIDNEY DREW** are the leads.

"HIS GOLDEN GRAIN"—Two-Part Drama **Saturday, Sept. 18**

John Hart, reported killed in a railroad wreck, returns home to find his ward and secretary, to secure his money, had driven out the girl whom he had taken into his home. In the end right triumphs and Love comes into its own. Presenting an all-star cast.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"WILLIE STAYED SINGLE"—Comedy	MONDAY, SEPT. 20
"DOROTHY"—Two-Part Drama	TUESDAY, SEPT. 21
"GETTING RID OF AUNT KATE"—Comedy	WEDNESDAY, SEPT. 22
"THE LESSON OF NARROW STREET"—Drama	THURSDAY, SEPT. 23
"BACK TO THE PRIMITIVE"—Comedy	FRIDAY, SEPT. 24
"FROM OUT THE BIG SNOWS"—Three-Part Drama Broadway Star Feature	SATURDAY, SEPT. 25

VITAGRAPH ONE, THREE and SIX SHEET POSTERS

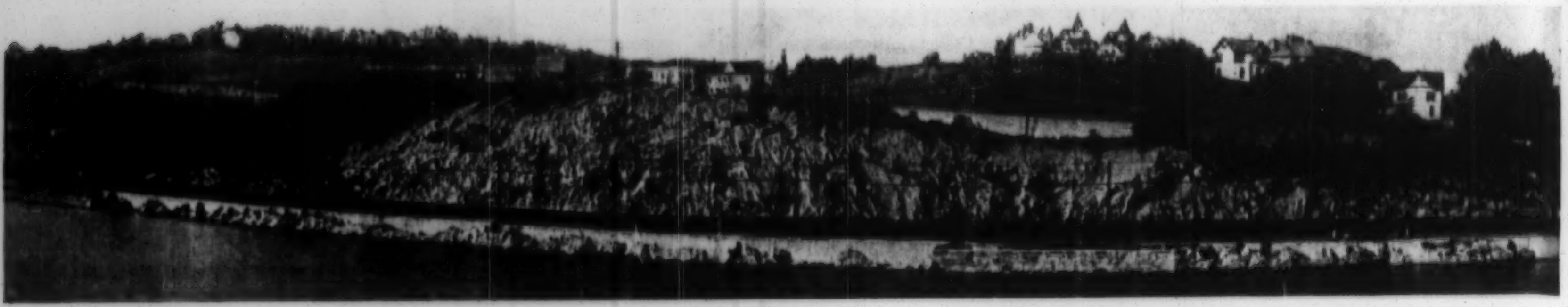
HARKEN!

These things you are sure of with the Vitagraph program:

A conscientious division of releases so that you do not get all of one kind at one time.

In other words our manufacturing facilities are so great we can pick and choose our assortment.

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y.



HUGE TRACT OF GROUND IN UPPER NEW YORK PURCHASED BY THE FAMOUS PLAYERS' COMPANY FOR THE ERECTION OF ELABORATE STUDIOS, LABORATORIES, ETC.

The Rock on the Apex of the Hill Upon Which the Studio Will Be Built Is to Be Converted Into a Natural Film Vault.

McINTOSH--WALLINGFORD

Pathe Gets Burr McIntosh to Play Role in Forthcoming Series

Burr McIntosh, actor, author, photographer, etc., etc.—this saves considerable space—has been signed by Pathe to appear in the role of Rufus Wallingford, the original "get-rich-quick" man, in the forthcoming series to be produced by the Whartons. George Randolph Chester, author of the stories, said that Burr McIntosh was the one man to play Wallingford, so Pathe determined that he would be the man to play the part. The contract recently signed was the result.

The interesting career of Burr McIntosh has been told too often for repetition here, but his selection for the title-role of the Pathe series would seem to be a fortunate stroke.

PICTURE MEN LOSE

Move for Referendum Fails for Lack of Signatures to Petitions

COLUMBUS, OHIO (*Special*).—The State Board of Censorship has won a complete victory over the motion picture men who recently started a campaign to force a referendum vote on the proposition of amending the Ohio Censor law. The motion picture men failed to file their petitions with the Secretary of State on the date necessary, as it was found that the required number was not ready. The picture men assert that they could have secured close to 200,000 signatures, but that strong opposition of Governor Willis and the local machine prevented the signatures reaching Columbus in time. The law requires 67,000 signatures to a petition for a referendum vote.

"HEINIE AND LOUIE" POPULAR

Pathe exchange managers report increasing business on the "Starlight" comedies which are now being released through the Pathe Exchange. With practically no advertising and publicity the comedies have gained their popularity solely through merit. "Heinie and Louie," the featured stars of the comedies, are, respectively, James Aubrey and Walter Kendig. Aubrey is English, of the school of pantomime that produced "A Night in an English Music Hall," while Kendig was with the Lubin Stock company for three years before he came to New York. They are a Weberfieldian pair who seem to have no trouble securing the laughs. Starlight comedies are produced by the Mittenthal Company.

GUARD "TOMATO SURPRISE"

Since its completion, the new Marie Dressler feature, "Tillie's Tomato Surprise," that will be released by the V-L-S-E on September 20, has been carefully guarded by the Lubin Company. The first view that will be had of Miss Dressler's new picture will be at a private showing arranged by Miss Dressler, to which have been invited many of New York's most prominent society people, and a choice gathering of celebrated stars of the speaking stage. No one but the privileged few officials of the Lubin Company and the V-L-S-E have seen the feature screened.

A. C. F. DIRECTORS MEET

The directors of the American Correspondent Film Company held their meeting last week and plans were made for still further expansion of the organization's activities. The company intends to greatly enlarge their factory at Stamford, Conn., and to increase the number of American and foreign correspondents.

"System, the Secret of Success," a four part feature, will be the next release of the American Correspondent Film Company. "Pushing Through Poland," describing the German drive on Warsaw, will follow. Another feature, "Friends and Foes," is also promised.

ENLARGE AMERICAN STUDIO

Plans have just been approved by President S. S. Hutchison, of the American Film Company, to double the area of the Santa Barbara studio. Present plans contemplate what is to be the largest studio under glass in the world. When completed the American plant will cover about seven acres. American now has twenty-one directors busily at work.

"BRITISH MARKET FLOURISHES"

So Says Harry J. Cohen, of Metro, Who Expected to Find a War Stricken Country With Business Difficult

Harry J. Cohen, who journeyed to England at the organization of Metro, has returned after signing a contract with Ruffles Exclusives, Ltd., for the Metro output. Mr. Cohen has much of interest to say regarding the present state of the English market for American productions. "As a matter of fact," says Mr. Cohen, "if you didn't see a lot of khaki clad soldiers around the streets it would be difficult to believe that England was engaged in a battle for her existence. Business is much as usual and there is absolutely no war scare in London. Keeping the street lighting down to a minimum is the only touch of war that the visitor notes."

The Metro representative believes that, rather than adopt a policy of relaxation just now, American manufacturers should make stronger efforts than ever to secure a foothold in the British market. "In my opinion," he says, "the British market for American films was never so flourishing. This is due partly to the fact that very few Continental films are being produced and partly to the warm fraternal feeling that exists between Great Britain and the United States. American films have a chance to get a foothold in Great Britain now, which nothing can ever break.

"While I was in London a rumor came into general circulation that the American film market was controlled by Germans and had this opinion gained any ground it would have resulted in greatly decreasing the popularity of American pictures. In fact, there was talk of eliminating certain American manufacturers, because it was said they had sold English firms films of German origin. Fortunately, I was able to show conclusively how absolutely ridiculous was the idea that American manufacturers should buy foreign films for a foreign market, when their own productions were so well received.

"The posters used by the British picture houses were a pleasant surprise to me. While it is true that some time ago English posters were not up to the American standard, they are now as good or better, often showing much higher artistic class than the general run of American paper. In this connection, I might say that the directors of Ruffles Exclusives, Ltd., were in turn agreeably surprised at the Metro posters, which were notably superior in workmanship to the paper usually sent over with features.

"The British exhibitor does more billboard advertising than his American cousin, although he divides it differently. For instance, an exhibitor will use fifty twenty-four sheets in a week, but twenty-five of them will advertise his programme for Monday, Tuesday and Wednesday, and twenty-five that of Thursday, Friday and Saturday, as against a change of bill one, two or three times weekly or daily, as is the general custom here.

"The programmes and prices are much the same on both sides of the water, most theaters showing from six to eight reels—a feature, a comedy and a scenic—for from three pence to a shilling. The seating facilities, however, are divided differently. What Americans regard as the best seats—those back of the first dozen rows in the orchestra—in England are the cheapest, while those nearest the screen are the most expensive."

ANOTHER LUBIN WAR PLAY

While the forces at the Lubin studio are busily engaged on one big Lubin war feature, George Terwilliger, directing a company stationed at Newport, has written a war drama, "The Peril," which is rapidly nearing completion. For the production of the picture, Director Terwilliger has been fortunate in securing the aid of the naval officials at Newport, and many notables, including Secretary of the Navy Daniels, will be seen in the picture. Orml Hawley and Earl Metcalfe head the cast of players.

"The Peril" is the story of a foreign attack on America in 1918. In the course of a few days a big battle scene will be staged on Newport's exclusive Ocean Drive, with many thousands of men and two score of cannon in use. The United States battleship *Utah* will also be utilized in many scenes. The picture will be released through V-L-S-E in the near future.

AMERICAN OFFICES EXPANDING

The American Film Company's offices in Chicago have been expanded three times their former size as a result of the recent broadening of the organization's activities. Manager R. R. Nehls announces that the company will soon be housed in its new building, where the room for development will be even greater.

CLAY GREENE TO DIRECT

Clay M. Greene, well known as a dramatist, and also in recent years as a photoplaywright, has been appointed a director by the officials of the Lubin Company. Mr. Greene's appointment makes the fifth new director to be named by Lubin in as many weeks. His first work will be on the production of a series of "John Henry" stories from the Saturday *Evening Post*, in which Kempton Greene will be featured.

KATHLYN WILLIAMS AGAIN JOURNEYS TO THE DESERT FOR A SCREEN STORY.

The Scene Is from "The Sultana of the Desert," a Selig Production.

POLLY PATHE'S PLANS

Will Use About 150,000 Feet of Film in "Seeing America First"

Polly Pathe has started on her trip across the country. The demure miss, who is to give picture patrons an opportunity to "See America First," left New York last week after an interview with George McAneny, acting mayor, and before she returns Miss Pathe will visit every city of importance in the United States, will interview governors, mayors, and other prominent men. According to the present itinerary the camera will travel over 14,000 miles. In addition to the chat with the acting mayor, Polly also visited other points of interest around the metropolis.

On her trip Polly Pathe is accompanied by Mrs. Frances Fisher Byers, an experienced newspaper woman, who will have charge of the arrangements. An expert camera man will also make the entire trip. It is expected that they will take about 150,000 feet of film before they return. The present plan, as announced by Pathe, is to release the pictures in a weekly series beginning about December 15.

Polly Pathe in private life is Grace Wheeler Green, who has been prominent in society.

PIERCE AFTER A SCALP

It Belongs to the Ohio Censor Board and "Hypocrites" the Casus Belli

Carl H. Pierce left New York last week for the Chicago convention of the Paramount heads and exchange managers, but he also had the light of battle in his eye. The Special Representative of the Oliver Morosco Photoplay Company plans to do some "special representing" in Ohio before he returns to the White Way again and as the subject of his visit to Columbus is a little disagreement with the Ohio Censor Board, there is every prospect of a busy time in store for him. "Hypocrites" is the bone of contention, Mr. Pierce and the censors having a slight difference of opinion over the merits of the production. Mr. Pierce says the Ohio board is alone in its opinion, while public, press and even United States courts have agreed with the Special Representative. Rumor has it that the Buckeye board condemned "Hypocrites" without looking at the picture.

Mr. Pierce has been requested to speak on the subject of "Service to Exchanges and Exhibitors," at the Chicago Paramount meeting.

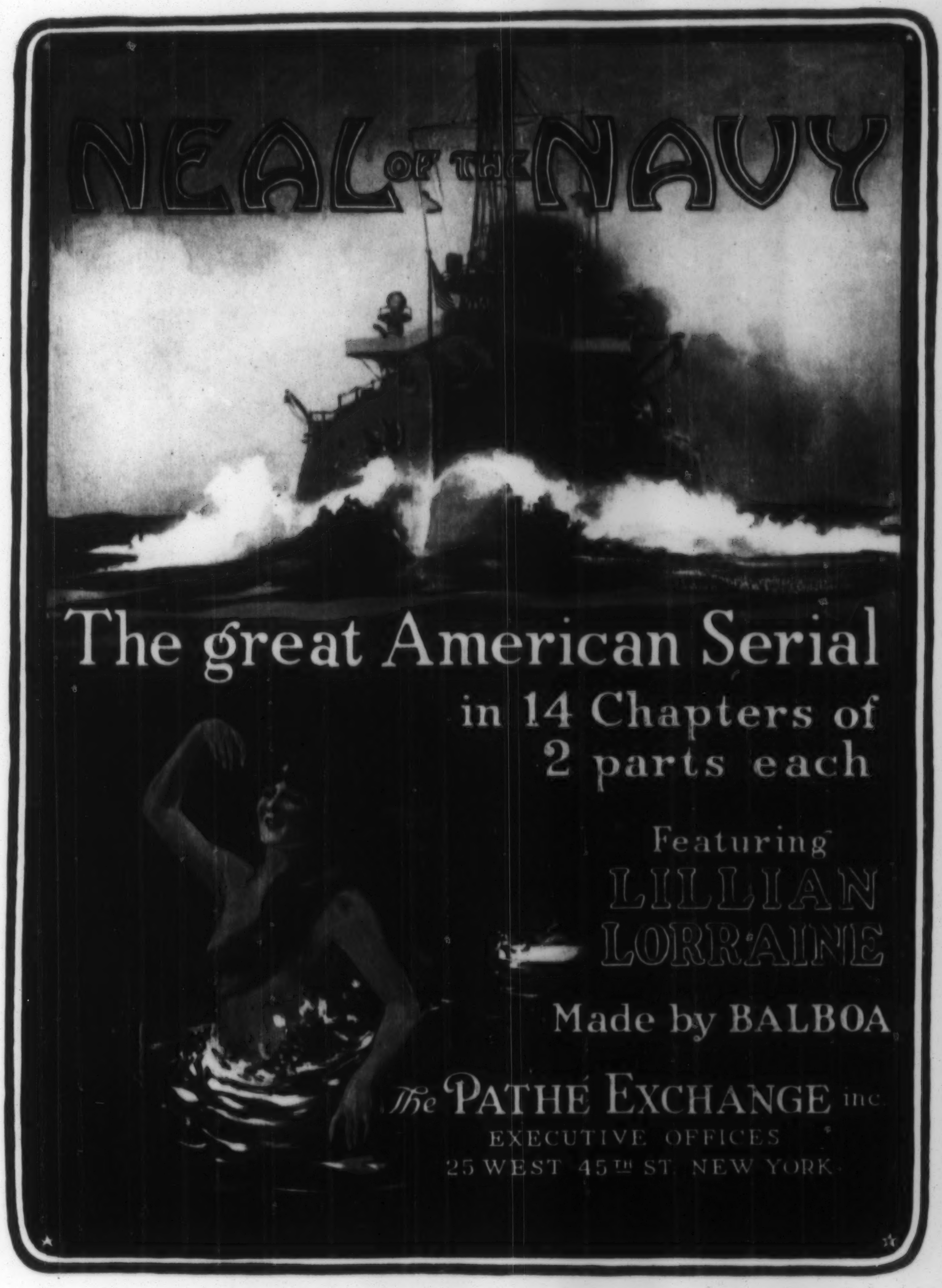
VITA AUTHORS CLUB

The staff writers of the Vitagraph company have completed the organization of a "Get-Together Club," that is hoped to be of mutual benefit to the members and to aid in the advancement of the photoplay writing profession. Each week the members of the staff, which is presided over by Miss Marguerite Bertsch, will meet to interchange criticisms of their work and discuss technique, and other subjects of interest. It is the aim to invite prominent directors, stars, and photographers to the meetings from time to time and it is hoped that Commodore Blackton and Mr. Smith may find time now and then to address the members.

The original members of the club are: George H. Plympton, now picturizing "The Scarlet Runner," for a twenty-four-reel serial based on the Williamson stories; Edward J. Montagne, adaptor of "My Lady's Slipper," which Ralph Ince is about to produce; Charles E. Risse, whose most recent work is "The Man Who Couldn't Beat God," a five-part feature; Anne Maxwell, a recruit to the picture field from Park Row; Everett McNeill, well known as an author of juvenile stories; Joseph Gollomb, a former newspaper man who left Universal to join Vitagraph; Fred H. James, a successful playwright and short story writer; William B. Courtney, also a newspaper man, and Harold W. Hoadley, who left the same field to enter motion picture work. Mr. Hoadley, it may be mentioned, is a son of the dean of the game, the popular "Pop" Hoadley.

PEACE FILM AT VITAGRAPH

"The Battle Cry of Peace" opens at the Vitagraph Theater to-morrow evening, and with it the price scale once more mounts to the two dollar level. Two performances daily will be given during the run of the feature. S. L. Rothapfel has been engaged to supervise the presentation.



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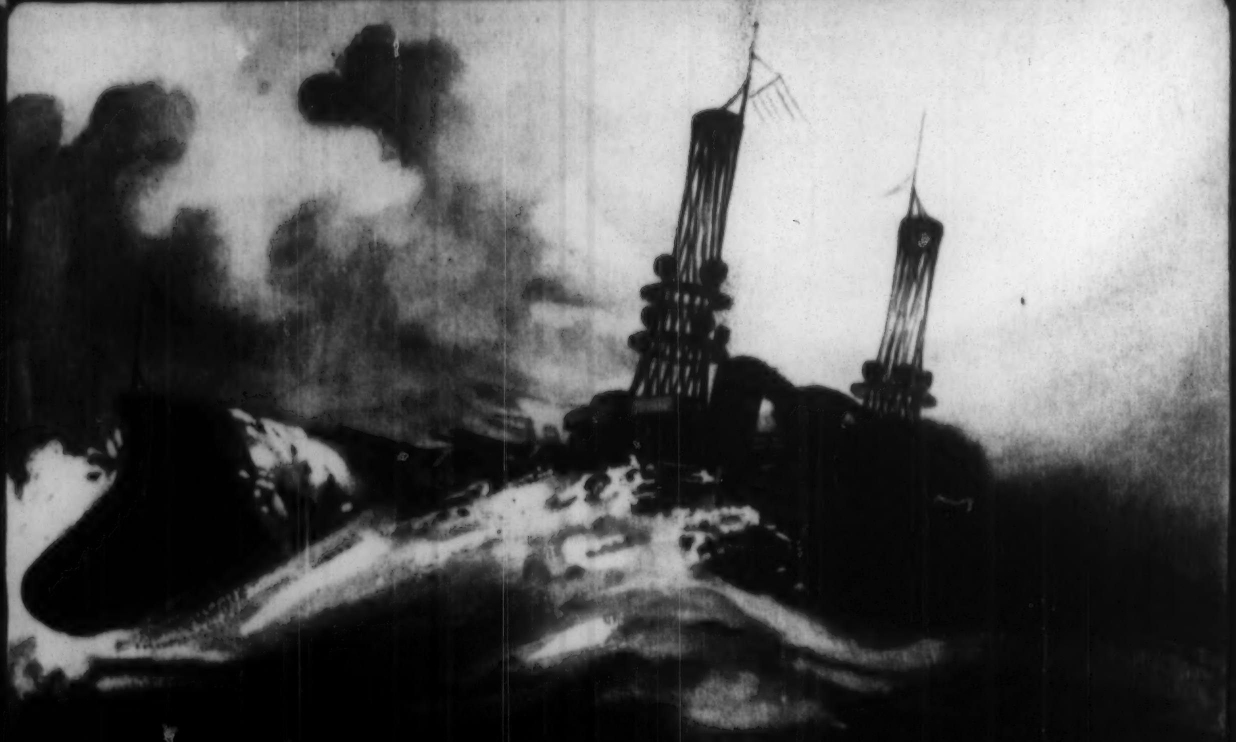

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The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45TH ST. NEW YORK

FEATURE FILMS OF THE WEEK

Hazel Dawn Seen in "The Heart of Jennifer"—Anthony Kelly's "Destiny" Makes Impression—"The Man Trail" Strong Drama—Other Features

"THE HEART OF JENNIFER"

A Five-Part Famous Players' Production, Written by Edith Barnard Delano. Directed by James Kirkwood and Released Through Paramount Programme Aug. 31.

Jennifer Hale	Hazel Dawn
Her Father	Russell Bassett
James Murray, lumberman	James Kirkwood
Agnes, his sister	Irene Howley
Weldon, blackmailer	Harry Brown

"The Heart of"—and "The Soul of"—are two favorite ways authors have of epitomizing the soul-trying process through which heroes or heroines are being forced—heroine in this case. In general it is that subject in various forms that fills the central core of this plot. In particular it is a varied sort of picture which starts with a social episode that threatens blackmail, switches to a lovable romance in the woods, turns melodramatic of the Bowery type, and lastly in an endeavor to prove the fact that Miss Dawn's somewhat cold exterior could not have been what she felt at heart, has her put through a plot of action that distinctly verified the caption, a mixture of melodramatic and scenic.

Yet through it all was the romantic strain which a gentleman of the appearance and mannishly lover-like attitude of a James Kirkwood may arouse. His gentle yet virile qualities pronounce him a decided favorite with the women, and he may also serve as a guide in this respect for the men. Add to the strain of thus publicly making love the requirements of directorship, and the burden on his shoulders is one that seems quite out of proportion to the successful evolution of a screen drama. Irene Howley, in our humble opinion, quite ran away with the female stellar honors. As the sister she did more real effective acting than we have seen in any one film in a long time. As a somewhat backward sister and later as the deceived girl, she asserts her positive personality to put across a fine shade of meaning that requires no sub-titular explanation. Russell Bassett as the father seemed to be just that, than which, we believe, there is no higher art. Hazel Dawn and Harry Brown as the lover and heavy were not easily mistaken.

Worthless securities which amount to foreclosing a social mortgage is the reason for the old gentleman and his daughter resigning themselves to the seclusion of a house in the wood region. This marks the first change, for from well-rounded riding habit and low-cut dances she emerges in garments more suited to the lumber region. This is where the man comes in, the half-owner of the forest section under deforestation, although it is only fair to say that he allows his business, after once meeting the girl, to interfere in no way with his romance. As a sample of delightful love-making, Mr. Kirkwood now comes out at his best. The audience laughs in smiling agreement at the incidents of a contrasted love match in which the girl begins by pretending intense indignation at all of his efforts. Then the plot stiffens. The gentleman who held her father's debts arrives and threatens to prosecute on a forged signature or something. While it may not do to inquire too closely into the nature of this illegality, it seems to warrant the girl in accepting the lumber man after he has promised to make good all her father's obligations. Now for the melodrama. The couple are married, and dallying about the drawing-room waiting to leave on their honeymoon when Mr. Villain enters. Married? Ah, ha! He gets the girl by herself and brandishes the fact in her face. She acknowledges it. Then he hears her husband in the hall and says loudly, "I will tell him of our past relations." Well, that is more than enough for the husband, who walks outside to properly think. The villain, who may have muttered "I'll get you yet!" to the girl, walks away, and when the young husband does return he has nothing as proof but a departed and disappointed lover's overheard words, yet they seem quite sufficient. Relations become strained. Meanwhile Mr. Villain meets the husband's sister, and in several quick-moving scenes establishes another somewhat melodramatic relation. She hears he is planning to leave, meets him in the pine grove, and shoots him with her brother's pistol. Then the wife happens along. Life has seemed somewhat seared to her, so she assumes the crime. Her husband finds her beside the dead man and takes her away, stating his conviction that "She is still my wife," even though they don't seem to get along amicably since his accusation. The deserted body is then found by the villagers, who also discover Jim's pistol. They take up the pursuit along Lost Trail. We are indebted to this pursuit for the magnificent scenic aspect of the film. Just enough of this to whet a pleasant appetite for the outdoor spectacular and the pursuers catch up. Before they can hang Jim the sheriff arrives with word, pictorially told, of the sister's dash over the cliff and her confession before she died.

It may be that the cloak of fortunate circumstance and especially the tremendous advantage of overhearing has been stretched entirely out of shape in a number of instances, yet we liked the film for its romantic aspect. When Mr. Kirkwood proceeds to picture a romance, no matter what other obstacles the drama of a film may present, you may wager that it is the kind of an appealing romance that every one will like to see, and it is just the kind of love-making with which the women will agree, a romance that whispers of devotion and breathes of chivalry, and if the women pronounce it good, why, that settles it. We heard one little woman proclaim it the best since "Eagle's Mate." F.

"DESTINY"

A Five-Part Rolfe Photoplay Drama Released Through the Metro Programme, Written by Anthony P. Kelly and Produced by Edwin Carewe.

Mary Gadman	Emily Stevens
The Boy	George Le Guere
Standish, the husband	Theodore Babcock
Connoisseur	Walter Hitchcock
Parishioner	Fred Stone
Father Anthony	Howard Truesdell
Avarice	Henry Bergman
Lust	Effingham Pinto
Rum	Del De Lois
Passion	Florence Short
Beauty	Vivian Oakland
The Neighbor	Ralph Austin
Father Time	Edwin Martin
Death	Edwin Martin
Baby	Baby Field

What *Biograph* has tried to squeeze into one reel, what *Mutual* and other producers have granted slightly more space, the *Metro* Company, inspired by the original scenario of Anthony Kelly, has elaborately and beautifully presented in five. The difference is just this, though, that while the young gentleman who has been immured from childhood behind convent walls is usually scared back by a few feet of worldly film, here it takes approximately two thousand feet of allegorical precept to force him back within the convent precincts.

A TENSE MOMENT FROM ESSANAY'S VIRILE PRESENTATION OF "THE MAN TRAIL."

Released on the V-L-S-E Programme in Six Parts

The big invited audience on a rainy day gasped in well meant surprise, while those more experienced gasped for another reason, when, shortly after the film started, a tense situation was already begun that some offerings think sufficient to end the entire picture. The question must assuredly have presented itself: Could they keep it up? The answer must be taken from a house that applauded at every opportunity and that turned an apparently dry premises into a rather misty, damp auditorium. If instinctive feelings engendered by a series of touching effects that directoral camera work bring about, be the gauge, we should say that this offering must have a moist time ahead of it. For it might be as well to state here that it is not of the "and they clinched at the end" type.

Mr. Kelly's first real surprise was his disavowal of the woman. As the wife of the artist she poses with her child as the Madonna, the masterpiece of her husband. Then the rich parishioner arrives to purchase a suitable chapel picture. With him comes a man-about-town, his friend. The latter exclaims at the portrait, lightly saying the subject is his former mistress. Nevertheless the artist sells the portrait and goes to the room in which the guilty wife clings to her child. Working on the principle that once deceived, never believed, the husband drives her from his house. She seeks work, fails, leaves the child in a monastery (not with the father) and takes the easiest way in earning her living. Mr. Kelly comes nearest a big theme in the instinctive way he then shows his woman eagerly transgressing instinct in her willingness to more than die for her child.

The ritual, the impressive properties of the Catholic religion, lend themselves best of all to the life of a young boy brought up in a monastery, as do the few bright and contrasting exteriors of the Brotherhood home in which he is left, raised, and sent out into the world before making his decision for life. With the injunction of the head father, an injunction that bids him shun places of iniquity—Times Square and the Metro offices were flashed as warning—he sets out and arrives in an allegorical atmosphere at a place that is maintained by his mother, now a hardened leader in the ways of vice. The adventures of this youth with Avarice, Lust and Rum, not to mention Beauty and Passion, are the subject which Mr. Carewe, Mr. Kelly and their camera man by dissolves, double exposures, figures of the Fates and Father Time have managed to endow with a sincerity and meaning that contributed no immaterial part of the moisture in the auditorium.

The youth is back at the convent, having been returned by his mother, although neither of them know the relationship. Then he gets the chapel in which the picture stands. Into it at last comes the woman, soaked in a real rain storm that, with electrical accompaniment, brought out as much applause as any part of the picture. Here, recognizing her son, the woman dies.

After this succession of effective and stirring scenes, all doubt as to the power of the director to make superb screen pictures must have vanished forever. Tme and again a positive knowledge of what will go on the screen has enabled him to get the tearful effect. The arrangement of the subtitles, the wording and the consensus of camera strategy is a novelty not to be passed over in silence. Striking it surely is.

The work of Mr. Carewe has our entire approval as a first-class director. George Le Guere as the youth is the ascetic, almost juvenile type of repentant explorer of the world's temptation and sinner who must appeal strongly to womankind. Later he plays the priest with an equal and similar effectiveness. As the woman, first wife and then outcast, Emily Stevens is, to use a borrowed phrase, "all that can be desired." She succeeds in bringing out the misery of her character and the extent of her vice. F.

"THE MAN TRAIL"

Six-Part Essanay Feature Adapted from the Novel by Henry Oyen and Released Sept. 13 on the V-L-S-E Programme, Directed by E. H. Calvert.

John Peabody	Richard C. Travers
Belle	June Keith
"Wolf John"	Ernest Maupain
"Bull" Bart	Thomas McLarnie
Old Nels	Arthur W. Bates
Curley Joe	John Lorenz
Myrtle	Betty Scott
"Big" Charley	Jack Meredith
"French" Jimmie	Hugh Thompson
Elihu Peabody	John Cossar
"Shorty" Norby	Sam Cramer

"The Man Trail" is a virile drama, chock full of the elements that should please photoplay patrons. It has action a-plenty; it is refreshing in the spirit of the open; but the action remains well within the bounds of reason. The production has a certain pleasing dash and vim to it; there is the clash of flying fists and broken heads, woven with an interesting love tale, and the more serious theme of a young idler proving his mettle. "The Man Trail" should not fail to prove popular.

Richard Travers is seen in the lead as John Peabody, an athletic young man with whom city life does not seem to agree. He is given an opportunity to make good at his uncle's logging camp, but the uncle plans a rigorous course, and he is christened John Mud and put to work at hard labor. There is a niece, with whom John falls in love, and a "heavy," "Bull" Hart, foreman of the lumber camp, and also in love with the niece. Beaten at every turn by John, "Bull" sells out to the Lumber Trust, and the balance of the story tells of the struggle between John Peabody and the unscrupulous competitor. There is never a moment when the action drags. There are free-for-all fights, and plain two-handed encounters, with a few shootings. But Peabody proves his mettle, the camp's troubles are settled, and the romance of John and Belle, the niece, is sealed.

A most excellent cast, in which all the members divide the honors, has been provided the director. No expense has been spared in giving the picture the proper settings, the picture of lumber camp life being all that could be asked. A spectacular fire scene, the burning of Whiskey Falls, is a feature. W.

"THE WOLF MAN"

Four-Reel Mutual Masterpiece Produced by the Reliance Company for Release Sept. 9. Written by C. B. Clapp and Directed by Paul Powell.

Hilbert Grinde, the wolf-man	Ralph Lewis
Timothy Mole, his chemist	Jack Brammall
Benjamin Lord, inventor	Richard Cummings
Davis, his grandson	William Hinckley
Mary, Davis's sweetheart	Billie West
Her Aunt	Alberta Lee
Henry West	William H. Brown

Much more condescension is allowed to chemical details, chemical apparatus, and a general atmosphere of synthetical alchemy, than in any other picture that we can, for the moment, recall. The subject is a chemical one through and through, built into an acceptably strong dramatic whole. Its characters are well visualized and move in conformance with necessity born of a demand for uniform picture making. It has nothing the matter with it, which, on the other hand, is a weak way of saying that it is not exceptionally good.

Ralph Lewis plays the part of a successful manufacturer of pottery who has succeeded through his trickery. He gives the proper impression of bold and unscrupulous business front combined with a secretive trickiness and cowardice, by which he accomplishes his success. His chemist is one of those weak-eyed servants at the beck and will of his master, an imitator and a thief of ideas. In contrast are the old lame inventor, his unbusiness-like grandson and the practical little sweetheart of the latter. Billie West and William Hinckley take these parts.

Given to understand that the old man has invented the new process of glazing pottery green, and having been informed of the character of the youth who is sent to the pottery concern to see what he can do with the invention, one is led to suspect and in every way re-enforced in the belief that the secret will be stolen. That it is, then, comes as no surprise, although, even then it takes a very long time happening. This is its principal fault, a delayed eventuality which every one must have guessed. Yet it is told in such a manner that entitles it to a better plot basis. The order of the scenes and the situations that a clever adapter has devised to tell the tale, almost, if not quite, gives it distinction.

Having left the sample with the manufacturer, the couple exit with the girl dinning forebodings in his ear. She is right, for the manufacturer after having vainly tried to get his chemist to imitate the process, sends him to steal the formula. At the laboratory of the unsuspecting chemist he steals a part of the secret, but not the rest of it. With this he returns, experiments, and evolves a part of the process, enough, at any rate, to warrant his employer going ahead. A new business combination is called, and the directors are at a meeting when the grandson breaks in. He claims the invention as his by inheritance, and a meeting is proposed for that night to give each party time to bring proof. The old inventor having been killed by the chemist in one of his attempts to steal the real formula, we see the grandson in full possession of the laboratory. The chemist and the manufacturer enter, and imprison the grandson and his sweetheart in a small room. The chemist is induced to turn a deadly gas into the only aperture in the door imprisoning them, and then meets his master's gratitude by a blow that was meant to be deadly. The master then returns to his directors' meeting intending to have things his way, but the old chemist recovers in time to release the captives and to break into the meeting with the truth. The picture ends in a field with the young couple recovering from the effects of the deadly gas, just an indication of the "different" way in which Paul Powell has pictured his plot. F.

MUTUAL PROGRAM

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Another stellar acquisition
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The Popular and Gifted Star of the Screen
Mr. CRANE WILBUR
in
THE PROTEST
A THREE REEL DRAMA
Released Sept. 29th
On the Regular
MUTUAL PROGRAM
(all stars - - all features)
— NO EXTRA CHARGE

Director Wanted

—A company exploiting America's foremost picture star wants a director whose past achievement in big dramatic photoplay productions places him in the front rank of producers. A position where salary is no object is open to such a man with a company whose financial standing is unquestioned. All inquiries will be considered confidential, so don't hesitate to inquire if you are contemplating a change.

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FEATURE PRODUCER
ARTIC FILM CO., PORT HENRY, N. Y. IN PREPARATION—WHEN I RETURN

CHARLES M. SEAY
FINISHING
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EQUITABLE FEATURES

CLUNE TO PRODUCE

Prominent Coast Exhibitor Enters Producing Field—News from the Pacific Colony

Los Angeles (*Special*).—W. H. Clune, owner of Clune's Broadway Theater, and lessee of Clune's Auditorium, Los Angeles, Cal., has entered the motion picture field as a producer. Mr. Clune has taken over the old Famous Players studio located at Bronson Street and Melrose Avenue, where he will specialize in high-class features. He has secured for his first vehicle "Romona," the well-known and beautiful story of California, written by Helen Hunt Jackson.

A high-class organization has been secured which will operate under the personal supervision of Lloyd Brown, well known as a motion picture specialist and at present manager of Clune's Auditorium, and who, by the way, deserves a great deal of credit for his "bull dog" grit in securing the production of this picture which he has been at work upon over a year. No expense will be spared in the production of this picture and it will be produced along the same lavish scale of "The Birth of a Nation," in which Mr. Clune holds a big interest.

Donald Crisp, the director, who assisted D. W. Griffith in the production of "The Birth of a Nation," will act as director in chief. A selected company of stars and players is now being secured and preliminary operations have already begun.

Jane Gray, who recently closed in the New York production of Willard Mack's "Kick In," has been engaged to be starred in Fine Arts Film productions.

Henry Otto, former director with the American Company at their Santa Barbara studios, has joined the producing staff at Universal City, where he is to direct the work of Hobert Henley in the production of two and three-reel dramatic releases. Mr. Otto's first universal production is to be a three-reel drama entitled "The Measure of Leon Dubray."

Mack Sennett has arranged to enlarge the administration building at the Keystone studios and add to the suite of officers in the scenario department. The growth of the scenario staff has been so great since the organization of the Triangle Film Corporation and the resultant demand for more and bigger features, that it has outgrown its quarters.

The new Nestor comedy companies' stage at Universal City has been completed and dedicated to the use of those companies by a Christie production, "Things Are Seldom What They Seem," in which Lee Moran, Eddie Lyons, and Jane Waller play the leading roles.

Al. Jennings, author of the series, "Beating Back," which appeared in the *Saturday Evening Post*, based on his experiences, has been engaged to supervise the train and bank hold-up scenes in the picturization of Sir Gilbert Parker's novel, "Jordan Is a Hard Road."

President Selig, of the Selig Polyscope Company, has arrived in Los Angeles on a tour of inspection of the big plants.

In spite of the preparations for the removal of the studios to their new location at Prospect and Talmadge streets, Los Angeles, three companies are hard at work in the Santa Monica plant of the Vitagraph Company.

De Wolf Hopper will make his initial bow in Fine Art film circles as Mr. Pickwick in the filmization of Charles Dickens's popular "Pickwick Papers," the adaptation to be prepared by Chester Withey and Edward Dillon as director. It is quite possible that Fay Tincher will play opposite him.

In the production of the "Dumb Girl of Portici" at Universal City, the Smalleys are taking scenes in a specially constructed street set which is the most elaborate ever constructed at Universal City.

"The Shrine of Happiness," which the Balboa Company recently completed, has been sent abroad by Pathe to be hand-colored. Only the exceptional productions are treated in this manner, as the additional expense is great. The production features Jackie Saunders.

Santa Ana, Cal., a town of 15,000 population, has consented to be used for scenes in the Fine Arts picturization of Herbert Quick's novel, "Double Trouble," starring Douglas Fairbanks. The town was secured by Director Cabanne, who contemplates using many of the people of the town, fire department, police department, municipal band and polling booths. We believe that this marks the first time in history that a complete town has been turned over to a motion picture company.

"Captivating Mary Carstairs," the first six-reel feature production of the new National Film Corporation was shown at a private run at the Hollywood Theater on the night of August 27 after the completion of the regular performance. Many well-known thespians were present and rounds of applause greeted the work of Norma Talmadge, Allen Forest and Bruce Mitchell.

Horace Davey of the Nestor Comedy Companies' has completed "When a Man's Fickle," in which Dolly Ohnet, Neal Burns and that clever little fellow, Gus Alexander, are to be seen to advantage. By the way, we hear that Harry Carey and his gang are still looking for Gus and that Dolly had to hide him in her waste paper basket the other day. Is that right, Gus?

After a stay of one week, George Kann, private secretary to President Carl Laemmle, of the Universal Company, has returned to the East.

Ulysses Davis, directing the three-reel Vitagraph picture, "Cal Marvin's Wife," has left the Santa Monica studio for the mountains together with his company of players including Mary Anderson, William Duncan and Carleton Weatherby.

David Horsely has recently added another company to his organization having secured Carl Leviness, a former director of the Features Ideal or Eclair Company. The first production is to be called "The Boogy Man," in which will be seen the popular Burbank actor, Donald Bowles, Grace Gibson and Marvell Spencer, the latter also formerly of the Features Ideal or Eclair Company.

Under the direction of E. J. Le Saint, Henrietta Crossman has started to work at Universal City in the production of a five-reel comedy-drama by L. V. Jefferson, entitled "The Faddist."

At the opening of "Neal of the Navy," at Marcus Loew's twenty New York theaters, with Lillian Lorraine and William Courtleigh, Jr., 1,500,000 sailor's cap-band ribbons with the name of the piece in gilt on them will be distributed for souvenirs.

Crane Wilbur, Margaret Gibson and Leona Hutton under the direction of J. Hunt will be seen in "The Protest," at the David Horsely studio.

Frank Griffen, one of Sennett's directors with the Keystone Film Company has prepared an interesting magazine article, which will appear in the near future. It will deal with the early days of the profession and has a store of information regarding the early and crude methods of photography and production.

Webster Campbell, formerly leading man with the American Company at Santa Barbara, has been engaged by the Vitagraph Company to play leads opposite Mary Anderson.

The most recent legitimate stage star engaged to play feature parts in Fine Art Film productions is Paul Gilmore. Mr. Gilmore will be seen in the "Penitents," the scenes of which are laid in a religious colony of the same name that existed in New Mexico.

Andrew Arbuckle, a brother of the famous Maclyn, is going to have a chance to come into history as a motion picture actor. He has been engaged to play a comedy lead opposite Ruth Roland in a production now under way at the Balboa studios.

After an absence of several days Gilmore Walker, who has been confined to his home owing to illness, is again back at work. Mr. Walker is the film editor at the Universal's West Coast studios.

Josephine Crowell, the Griffith character actress, who played the mother in "Home Sweet Home," and now identified with the Fine Arts Film studio, is a writer on metaphysical and ethical subjects, and is much interested in that line of thought. Among her last articles, one of which appeared in The Mirror of June, 1913, there appeared almost a prophecy of the present war.

Arrangements have been made at Universal City for featuring Agnes Vernon in two-reel dramas, which are to be produced under the direction of Leon Kent. The first film will be released under the title of "The Girl of the Dance Hall," and was written by F. McGrew Willis.

William Parsons, president of the National Film Corporation, has gone to Chicago and New York on business in connection with the release of National productions.

Jimmie Horn, of the Kalem Company, is preparing the scenario from "Stingaree," by E. W. Hornung, the author of "Raffles" and other famous detective stories. Mr.

(*Continued on page* 33.)

VICTOR MOORE.
Lasky's Star, Who Has Forsaken the Stage.

FEATURE FILMS

"THE CALL OF THE DANCE"

Four-Part Kalem Drama, Written by Howard Young, and Directed by George L. Sargent. Released Sept. 20.

Natalie, of the tenements	Yansci Dolly
Her Drunken Father	George Romain
Marston, young attorney	Guy Coombs
Fisk, his uncle, of the vice trust	E. T. Rosemon
His Lieutenants	Orlando Daly Rollo Lloyd
Carlo, the musician	Frank Leonard

The indisputable Broadway favorite, whom Kalem has secured for this one of the "big four" series is Yansci Dolly, as pleasant a personality who has seen fit to flit from the waxed floor of the New York roof and the musical comedy stage to the less musical, but certainly no less effective screen. Miss Dolly who is a good deal like her name, dances with all the grace and poetry that rhythmic art may command. Miss Dolly is everything imaginable in the way of graceful motion.

The play is particularly adapted for showing off Miss Dolly at her best. She pirouettes in the tenement quarters where, like other forms of inspiration, her grace first becomes noticeable. At a tough dance hall even the "spielers" pause to admire the steps which unconsciously are given vent to the strains of the fox-trot. Then she turns chorus girl, and a mishap to the leading lady gives her the natural opportunity which her instinct grasps, of filling her shoes. It is decidedly of the dance "school" order, the first of which was also a Kalem offering.

It is rightly a finished product because the enumerated examples are carefully enmeshed in the tendrils of a most exacting melodrama. For one thing the young man who meets the girl and loves her and is assistant district attorney, expresses a determination to get the vice gang's head. That happens to be his uncle whom he is talking to, but of that he would know nothing. The way he meets her is after her imprisonment by the vice gang that their leader may take a look at the beauty they have captured. Before that, still, she was a poor flower worker in a tenement, who responded spontaneously to the violin strings of the old master across the hall. Matters turn for the better, though, and she becomes the chorus girl, there to renew her friendship with the assistant district attorney who comes to the theater to classify with the "tired business man." They marry.

Miss Dolly's film introduction has been a rough one. Vice haunts, two men who were shot and other forms of crime follow her advent. Nor would it be impossible to show where the plot logic might have been bettered, were we after minute defects.

F.

"THE OFFENDING KISS"

Two-Part Vitagraph Drama, Directed by Ulysses Davis. Written by Anna L. Heath and Released Sept. 4.

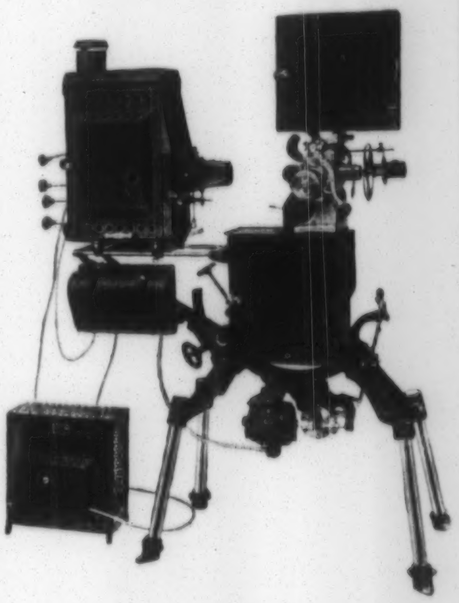
John Long, settler	William Duncan
Kate, his sister-in-law	Myrtle Gonzalez
Captain Haynes	Alfred Vosburgh

With a good deal of relish at a play whose kind we had not seen in a long time, and more satisfaction at the improvement which this type of story, Indian, receives at the hands of the Western Vitagraph cast, it is a pleasure to sit through this half hour's heroic treatment of an aboriginese kidnapping. Pleasure, we repeat, because it is so much better done than the old Indian drama to which you have become accustomed almost to the point of being hardened. While the characters may be redskinned, there is nothing in what they do or the picture prompts that would make this anything but a fine drama of the open.

The time is about 1860, as old-fashioned figures and prairie schooners attest. The place is a frontier military encampment where the essentials for the ensuing action are found in a girl, the sister of one of the married women; a young captain, and another girl, whom he innocently kisses. That settles the first girl, and she elects to accompany her sister and the brother-in-law in their ride on the prairie schooner. The major regrets not having sent an escort, but too late, as the Indians are already in pursuit of the clumsy wagon. While the girl defends the retreat her sister and brother-in-law ride back to the post. The girl is taken to the Indian encampment, where rivalry over her acquisition holds her in temporary security. Then the searching party from the post arrives, and the captain is caught. Tied to a stake with the kindling already lit, the girl now advances on the cliff above and threatens to dash the chief's first-born son to the ground. They allow the captain to escape, and before harm can happen to the girl he returns with aid. On the trail home he explains that it was "only a kiss," and is forgiven.

Outdoor picturesqueness is the best asset. Add to this creeping Indians, who really look like what they are supposed to be, plenty of dash and daring, and a general effectiveness of handling by a director who has a lot of good locations at his command, and the result is—well, an Indian drama, but a good one.

F.



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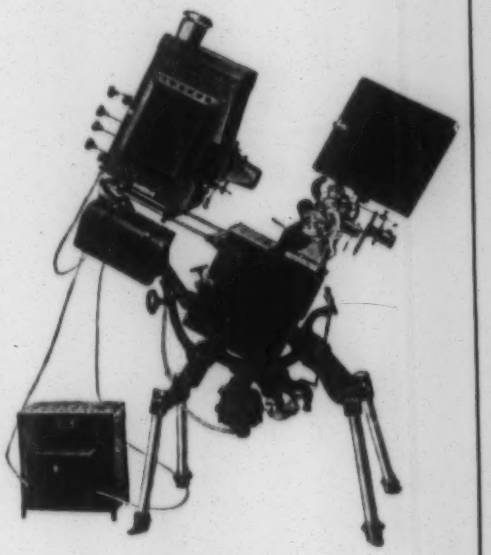

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

6B 6B

ALONG THE PACIFIC COAST

(Continued from page 32.)

Horn will produce this story in the near future.

Fred Mace, the first president and one of the organizers of the old Photoplayers Club, has sent out letters to the people engaged in the motion picture producing industry relative to organizing a new association. The Photoplayers Club failed at the time Mr. Mace was in Cuba, several months ago, and since his return many picture people have urged him to try and revive interest in a club. Mr. Mace has sent out the letters in order to get a straw vote and to obtain the opinions of the people of the profession before taking any definite action.

A. D. Sears, the Reliance player, who has been playing villain parts, has been promoted, and is now a full-fledged leading man. Now that he has attained his ambition, Sears is contemplating the purchase of a Ford auto, for it is his contention that a person playing leading parts should command attention. Sears work showed to advantage in the Reliance-Mutual picture "The Failure."

Makato Inokuchi is the latest addition to the Balboa stock company coming from Selig's. Inokuchi learned his art on the stage in Japan before coming to America.

By the way, while on the subject of Eddy Foy and family, there is a good story being told around the studio lots. It appears that Eddie had to show he had the proper temperament for a star. One day recently, when the so-called "Mirth of a Nation" was being produced, Eddie was talking away at a great rate. The whole studio was in an uproar of laughter, but Dell Henderson, his director, couldn't see the joke and called for a little action. This served to peeve the comedian, but the finale came when he appealed to Raymond Hitchcock, who replied, "Well, you know, Eddie, they can't photograph words yet."

With many of the Keystone stars looking on in amazement, away marched Eddie and the Foylets muttering unkind words about a director who was still a baby when he (Eddie) first appeared on the stage, etc.

According to the latest reports from the firing line diplomatic relations looking toward peace are being conducted.

"The Nun," fearing Dorothy Gish, is the title of a multiple reel dramatic story issued from the Reliance studio. The supporting cast includes Mary Alden, F. A. Turner, Cora Drew, and was produced by Paul Powell.

Setting back the release date to some time during the latter part of September has caused a short vacation to a majority of the players of the National Film Corporation's forces. Those who left temporarily were instructed to report for duty Sept. 1.

Irene Wallace, the little ingenue with the Selig Company, has been granted a two weeks' lay-off to allow for an operation on her nose.

J. VAN CARTMELL.

Selig

"THE BLOOD SEEDLING" A Selig Diamond Special in three reels, released in regular service on Thursday, September 23rd. This appealing story was written by the late John Hay, formerly Secretary of State. There is a punch to this plot—swift and powerful. Thomas Santschi is supported by a star cast of players.

SELIG REGULAR PROGRAM FOR WEEK OF SEPTEMBER 20th

"THE ETERNAL FEMININE"—A Selig Special in two stirring reels, released Monday, September 20th.

"THE RANGE GIRL AND THE COWBOY" A Selig Western drama in one reel, released Tuesday, September 21st.

"THE AUCTION SALE OF RUN-DOWN RANCH"—A Selig one reel comedy-drama, released Saturday, September 25th.

"HEARST-SELIG NEWS PICTORIAL"—Released every Monday and Thursday and carrying the world's latest news events.

"The Circular Staircase," by Mary Roberts Rinehart, released in 5 exciting acts as a Selig Red Seal Play on September 20th.

SELIG POLYSCOPE CO., CHICAGO, ILL.
"They Fill the Till"
S

COMING METRO PICTURES

September 6
Emily Stevens — The Soul of a Woman
B. A. Rolfe — 5 Acts

September 13
Francis X. Bushman — The Silent Voice
Quality Pictures Corporation — 6 Acts

September 20
Henry Kolker — The Bigger Man
B. A. Rolfe — 5 Acts
(The Bridge by Rupert Hughes)

September 27
Hamilton Revelle — An Enemy to Society
Lois Meredith — 5 Acts
By GEORGE BRONSON HOWARD
Columbia Pictures Corporation

October 4
Edmund Breese — Song of a Wage Slave
Popular Plays and Players — 5 Acts
By ROBERT W. SERVISS

October 11
Mary Miles Minter — Stork's Nest
Columbia Pictures Corporation — 5 Acts

TO BE FOLLOWED BY
Ethel Barrymore in a new Scarborough Play
Francis X. Bushman in Pennington's Choice
Mme. Petrova in My Madonna
William Faversham in One Million Dollars
Booth Tarkington's "Turmoil"
and forty-eight other notable offerings

METRO PICTURES

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Take the case of Julian Hawthorne, for example. He sold a novel based on his experiences in a Federal prison. Literary experts tell us that it is not the quality of the writing, or the reputation of the author that counts for so much, as the contributions of people who have unusual ideas, and to have unusual ideas people must have had unusual experiences and be able to write about them. The trouble with most people who have experiences, or are observant, lies in their inability to put those experiences and observations down on paper. Hawthorne had experiences that no man would envy; nevertheless he turned them to his commercial advantage because he had the power of observation and the power to make others see through the gift of his own imagination.

There was a trader in the primitive West Canadian country long before there were any settlement to speak of west of Winnepeg. He pushed on foot through the mountains with Indians, bought and sold furs, and went through all the adventures that any of the hardy old trappers and traders of history and fiction went through. He had a great story; he has great material for dozens of magazine stories and photoplays for he knows the atmosphere, the characters, the trials of the frozen North. But he cannot put it down on paper and he has not the imaginative gift to tell others so they can weave his experiences into interesting plots. On the other hand some man with the plot gift can visit the North for a few weeks and gather enough material for many photoplays and stories; or some woman possessing a ready pen, can spend a vacation in Canada and return to New York with all kinds of material for "gripping Northwestern photoplays."

* * * *

To continue along the same line, we will quote an editor of a great magazine, who recently asserted that he had made a great find—a woman homesteader in a Western State, sent him a bundle of manuscripts in which were set down her experiences in a lonely, far western shack. It seemed like manna from heaven, he said, because it was so fresh and original and because it was told in a plain, individual way, with none of the frills that most writers attempt. It is the experience that counts, says this editor, not stilted, fine writing, not even so much the reputation of the author. Those who have lived through experiences that others have not written about, such should present their ideas in a clear manner, and perhaps one may carry just the message the world needs to hear. The trouble is that photoplay authors, real and near, have no message, have no lesson, have no foundation, in other words, upon which to base their "human interest" stories. Others who have the material cannot present it convincingly and entertainingly. There are far too many would-be authors who think quantity is quality, who turn out page after page of manuscript which carry words, words, words and nothing else. You must have something to write about before you can write!

* * * *

From the Pacific Coast comes the account of an effort to censor the scenario instead of the picture. Mrs. Earl Rogers, of the motion picture commission of Los Angeles, took steps toward drafting a new city ordinance which will regulate the censoring of pictures and the condition under which they are produced. Mrs. Rogers, according to the story, invited David W. Griffith, Mack Sennett, Fred Mace, Thomas Ince, E. M. Allen, Wallace C. Clifton, Harry McRae, and Lanier Bartlett to join in a discussion of the proposed ordinance. Griffith is quoted as saying that pictures should be censored in manuscript before they are produced. In this connection Mr. Griffith, according to the story, cited the case of "The Birth of a Nation," and the cost involved in obtaining permission to exhibit the film. Mrs. Rogers's idea, it is stated, is to draft an ordinance that shall provide for censorship of films in the manuscript. She wishes, however, to get the opinion of motion picture producers. In our humble opinion, the idea will not prove practical. There are few photoplay manuscripts produced that are not altered either by the director in the course of production, or later in the cutting and trimming room. Titles are frequently changed after the picture is produced. Titles often conflict and manufacturers make sudden shifts. Then sub-titles are eliminated, changed, or more added; footage is frequently too long—in fact, many and varied details interfere with a manuscript appearing just as written. We are also pleased to know that our opinion has been substantiated by such an editorial authority as William N. Selig. Commenting on the idea, Mr. Selig is quoted as saying: "Changes are frequently found necessary in producing a scenario. It does not seem to me a censor board could pass on the picture from the manuscript. Things do not always materialize on the screen as we plan in the written version." Censorship of motion pictures in any form is inexcusable and un-American; censorship of motion picture manuscripts is impractical.

LOUIS REEVES HARRISON.
Author of Lubin's Great War Play, "The Rights of Man."

* * * *

Daniel Ellis of the Lubin Scenario Department writes: "Will you kindly pass the word along to those who can write good scripts that we are in the market for strong single reel dramas."

* * * *

"The seething amateur dramatists as well as the old and hardened sinners in dramaturgy, no longer have to depend upon the regular stage as a market for their teeming brains," remarks a writer. "The motion pictures have opened up a large field for talent of this character and no regular dramatist of fame, so far as we are advised, has gone in for this sort of work. If the established dramatists have not taken advantage of this new means of putting additional shot in their lockers, a vast number of unknowns have discovered in it a profitable business. As the "movies" do not advertise the inventors of these myriad stories, there is no way of knowing who they may be." The above assertion is funny enough to be published in the *Saturday Evening Post*, which seems the medium for the effusions of all those who write the inside stories of Filmland after engaging in the business for a year or so. It may be needless to state here that the foremost dramatists and novelists and short story writers of the world have flocked to Filmland, recognizing the birth of a new and distinct literary art. Augustus Thomas, DeMille, Richard Harding Davis and others of renown are actively engaged in writing for the screen. Authors such as Gilson Willets, Harold MacGrath, Anna Katherine Green, Mary Roberts Rinehart, Randall Parish and others are actively engaged in motion picture work. The screen, also, is generous in the exploitation of photoplay authors. Many a photoplay writer, unknown to fame a few short years ago, has achieved prominence and all the emoluments thereof, through the medium of motion picture work.

"THE MONEY MASTER"

Kleine Feature Based on "The Battle" a Strong Drama of Riches and Poverty

"THE MONEY MASTER"

Five-Part Adaptation Founded on Cleveland Moffet's "The Battle," and Released by George Kleine.

John Haggleton, master	Frank Sheridan
Moran, the anarchist	Paul McAllister
Philip Haggleton, the son	Calvin Thomas
Gentle, the diver	Sam Reid
Margaret Lawrence	Anne Meredith
Jenny Moran, the daughter	Fania Marinoff
Joe, of the tenements	Bert Gudgeon

When "The Battle," on which "The Money Master" is based, found its way on the legitimate stage the times were rife with discussions of social welfare, white slavery and other very interesting topics of table conversation which soon found their echo in the drama. Such a play, or rather picture, is "The Money Master," a scheme of things dramatic intended to convey, rather than deduce, a good deal on these general topics. And it says a good deal on both sides of the fence; its poverty-stricken flats and its action that speaks the triumph of wealth are a contradiction that are a source of pleasure and despair in turns. As a scenic offering of conditions among the poor it is immense; as a drama of a certain policy of thought it is not quite so good; and as a preachment it is almost without a purpose in conveying any one message.

The prologue is here half the picture and brings in a considerable number of characters. There is the "Money Master," who by arson crushes one of his remaining rivals. His wife learns of it and leaves him with her boy. In a boarding house she seeks to earn her living, there to meet one Gentle, a diver by profession, who befriends the boy. When the mother dies she leaves her son to him, with instructions not to allow him to know his father until the time is ripe. Lawrence, a competitor, ruined, has shot himself. This leaves for the main story, his daughter, who turns nurse, and the house maid, mistress of his worthless son. The ruin completed, this maid goes to live and reform with her father, an anarchist, who has also been ruined by Haggleton's scheming, and who works in an East side bakery. This concludes the preamble with nothing on the conscience of our principal character—the money master.

Again the Kleine contingent has scored in the matter of its cast. Without a single exception it is a superbly chosen selection for the parts. Frank Sheridan gives a notable performance of the successful man with enough energy left to start in at the bottom again. He typifies the conservative theory that wealth is a matter of superior ability. He is not only thoughtful, reserved, and haughty in his manner, but nothing in the play tends to make him change his character. As the anarchist in need of a hair cut, Paul McAllister gives a sort of judgment-like aloofness to his part. Fania Marinoff runs away with the highly passionate and contrite girl in search of a lover, the son at first, and later Philip. There were other fine characters as well, parts played by Sam Reid, as the diver, and Bert Gudgeon and many, many others. It is indeed necessary to insist again that George Kleine is giving the screen world its best in the matter of cast and completely acted parts. That, and the photographic work, were the distinguishing factors of the production.

The play proper discloses a poverty-stricken flat some years later. The interval has allowed the son to grow up, the poor to become poorer, while the money master, Haggleton, is now at the pinnacle of his undisputed monopoly. He meets Gentle, the old diver who has taught the boy his profession. Gentle takes him to the tenement, where they congregate in Moran's hovel. He meets his son who is still unaware of a father's existence. The son shows him much misery, mistaking him for the landlord, and when he reveals himself as Haggleton, goes to the pains of leading him through some of the cess-pools of civilization on the East side. While the interiors in this and other selections were partly of studio composition there were many real bits of dim and diseased spots that the director and his able camera aide managed to procure and, it is needless to add that the crowded ghetto streets and sky line bore out the story in every exterior scene. This was excellent script material for a New York studio.

Haggleton's determination to "show them," results in his obtaining work at the bakery as a dough mixer and flour carter. His physical exhaustion awakens brain cells that devise mechanical means of doing the work and some time later we find a sanitary and enlarged bakery employing less hands. But many of the old hands have been re-employed, all but the anarchist.

While prosperity blesses the bakery, Haggleton, who has been working under an alias, is cursed by the anarchist whom even an assistant superintendency will not appease. His class convictions may not be appeased by a good position, so that he finally shoots at Haggleton, Philip, the son, receiving the shot. The last scenes are an exemplification of the fact that shooting is good for confession. Father confesses his relationship, the son acknowledges his love, the anarchist professes his sorrow, the ex-maid vows her determination to do the only right thing, and doubtless every one pretended joy at completion, although we doubt that, for good actors are not often allowed the privileges of being in such excellent company.

Of course the production was not without its blemishes. Intuition seemed to help several characters to know each other; minute defects in the realism of the setting were not above detection; and other such quibbles might be mentioned for lack of reasonable fault to find. But "The Money Master" is so big a picture, so well produced, on the whole, that the good in it entirely overcomes any fault that might be mentioned. F.

"THE IMPOSTER"

Five-Reel Drama, Produced by William A. Brady Feature Films and Released Through the World Film Corporation Sept. 6. Directed by Albert Capellani. Adapted from Douglas Murray's Play.

The "Tearer"	Josie Collins
Sir Gregson, alias "Blink"	Alec Francis

Still another old dramatic success, stitched to meet the screen styles of 1915, finds its way into films. It is almost possible, though, to find the lines of the old scenes, and indeed one may almost see some of the basting where a little carelessness in the alteration has not quite eliminated all signs of hasty or ill-judged transcription. Yet the play has its good features, principally in the character presentation, and while it may not be impossible to pick flaws in a good many departments of the production as well as the manuscript itself, the good that Director Capellani has contributed when massed against the slight defects that an over-critical reviewer may find, leaves a large balance in favor of the film.

The work of Alec Francis in the dual role once more proclaims this eminent artist as an entirely capable actor. Aside from his work in the dual role, the mechanical means of presenting the two characters on the screen at once was well nigh perfect. So smooth was this, that its very perfection may be a puzzle to the more inexperienced spectator. Josie Collins, of music hall fame, is the nicely photographing and vivacious heroine. She plays a double role, that of the cut-up and later a more professional part, with all the feminine grace and attraction possible.

In the earlier part of the film, corresponding to the prologue of the play, we are acquainted with the villainies of Sir Gregson, who turns his heir out of the house and in every manner bedevils his workmen. His is the mean character. In contrast is his brother "blink," whom the world would call a wayward brother where Mr. Locke would consider him a preferable philosopher. In the play proper he and the "Tearer" bring into his hut the dying Sir Gregson. Just why they should be terrified at his natural death and act guilty is not apparent, except that it causes "Blink" to right all the wrongs that his brother committed. The "Tearer," practised as a trained nurse, later joins the ex-"Blink" as a matrimonial and samaritan helpmate. F.

Romance as a Remedy (Lubin, Sept. 9).—A two-reel comedy drama, by Shannon Fife, that suffers through being mis-cast in the principal roles. The players are capable, but not quite in type. Plenty of good laughs have been inserted into the slender plot, however, the author's character touches being interpreted by such players as George S. Trimble, Francis Joyner, William Turner, John Smiley, and James Cassidy. The story revolves around a romance-loving girl, played by Lilie Leslie, whose fiance determines to cure her by giving her an overdose of romance. He has her kidnapped at the altar, but unfortunately has the job performed before the binding words are spoken, and the kidnapper is another young man who loves Miss Romance. When the plan seems to have failed, our first young man seeks consolation at the hands of a girl who loves him much more than his fiancee does. So it is not long before Cupid readjusts his knots, and all is well. Joseph Smiley directed. Clarence Jay Elmer, William Cohill, and Ann Carmichael were the balance of the dual couples. Photography and direction were satisfactory. W.

The Irish in America (Lubin, Sept. 6).—A three-reel, Sid Olcott drama that charms by its sincerity and unpretentiousness. Started in the radiantly beautiful hills of Ireland, a few typical snatches of New York, and finished off with a dash of the West, we enjoyed every bit of it—yet a retelling of the story would probably make you wonder why. It is simply the tale of one, Dan Murphy, played by Sid Olcott, who comes to America and strikes it rich. Fate rules that Peggy, back in the Emerald Isle, should lose track of him, but on the death of her aunt she follows to the New World, and good fortune brings them together. Interspersed are delightful scenes in the Irish hills, seldom seen village views, interesting snatches taken aboard an ocean liner, and sufficient dramatic incidents to keep the action from dragging. Valentine Grant is the demure and charming Peggy. Charles McConnell, Laurence Santley, and Arthur Donaldson complete the cast. W.

The Selig Polyscope Company has presented beautiful oil paintings of Miss Grace Darmond to all the V-L-S-E exchanges. The portraits measure 30 x 45, are done in oil, and inclosed in a golden frame three inches deep. They are furnished to exhibitors at a moderate price.

Following the success of the four-part American feature, "The Lure of the Mask," the publishers of the Harold MacGrath novel have announced a motion picture edition.

MUTUAL PROGRAM
AMERICAN FILM COMPANY, Inc.
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The GREAT QUESTION
The first of the New American "Clipper" features, with HAROLD LOCKWOOD and an all-star cast, including May Allison! A three-reel production—Released Sept. 18th.
Directed by Thomas Ricketts.

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Two-reel drama—Released Sept. 13th, featuring
WINIFRED GREENWOOD EDWARD COXEN
Directed by Henry Otto.
THE LITTLE LADY NEXT DOOR
Single reel drama—Released Sept. 17th, featuring
VIVIAN RICH WALTER SPENCER
Directed by Reaves Eason.

American "Beauty" Releases
INCOGNITO
Single reel drama—Released Sept. 14th, featuring
NEVA GERBER WEBSTER CAMPBELL
Directed by Archer MacMackin.
A FRIEND IN NEED
Single reel drama—Released Sept. 18th, featuring
BEATRICE VAN JOHN SHEEHAN
Directed by James Douglas
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Already in the Hearts of All

VIOLA DANA

IN

"HER HAPPINESS"

In 3 Happy Acts

"The Sweetest Girl on the Screen"

In a play written especially to frame in and picture forth the charm and genius of this little artist.

Thomas A. Edison
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REGULAR SERVICE

This feature is just Viola Dana, wholesomely sweet, living in a real story of life that we all have met.

Judged by the hodge-podge of "thrillers," "Her Happiness" stands out with a refreshing difference. It brings back memories of our own school and dream days, and somehow makes us feel better for the seeing it. Briefly, it's a "Viola Dana play."

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DARWIN KARR.
Now with Essanay.

INCLUDED IN THE cast of George Kleine's production of "The Sentimental Lady," now in course of production are, Richie Ling, Ben. L. Taggart, Jack Devereaux, John Davidson, Frank Belcher, Thomas McGrath, Lila Barclay, Anna Reader, and Della Connor. Irene Fenwick will be featured in the offering.

EDISON OFFICIALS are particularly proud of the large ball room set that will be seen in the production of "Vanity Fair," soon to be released. It is said that the scene is unrivalled for magnificence and beauty, in views of this kind.

FINISHING TOUCHES have been put to "The Green Cloak," the forthcoming George Kleine feature, with Irene Fenwick in the leading role, and Nov. 3 has been set as the release date.

ALMA HANLON, whose petite blond beauty has been seen in Pathe pictures, will be one of the stars in the Kleine, Bickel and Watson comedy, "The Fixer."

ETHEL CORCORAN is a new lead in Vitagraph films. Miss Corcoran, who is a daughter of Captain Corcoran of the Sheepshead Bay, New York, Fire Company, will head a company—picture, not fire—under the direction of Courtlandt Van Deusen. Her initial appearance in the lead will be in "Benjamin Hunter, Book Agent," a one-reel comedy. William Dangman will be seen opposite the new star.

MARY ANDERSON, who recently became a member of the Western Vitagraph forces, is now working on her first picture, "Cal Marvin's Wife," an original story by Lulu Case Russell. Ulysses Davis is directing, and others in the cast are William Duncan, Anne Schaeffer, Otto Lederer, and Carlton Weatherby.

ANITA STEWART and Earle Williams in a one-reel comedy is now somewhat of a novelty. Ralph Ince has just completed "The Counts," with the stars supported by an unusual cast, including Hughie Mack, Donald MacBride, Albert Roccardi, and William Dangman.

"THROUGH TROUBLED WATERS," from the story by William MacLeod Raine, is the latest Broadway star feature to come from the Vitagraph Western studio. Dave Smith picturized the story, and Ulysses Davis staged it. Reports following a private showing at the Brooklyn plant promise an unusual feature. Alfred Vosburgh, Myrtle Gonzalez, Anne Schaeffer, and Jack Mower are in the principal parts.

HARRY MCRAE WEBSTER is now in New York, having joined the Universal staff as director of King Baggot's Company.

A FOUR-PART Vitagraph Blue Ribbon Feature is being made at the Brooklyn studio from "The Making Over of Geoffrey Manning," under the direction of Harry Davenport. Harry Morey will be seen in the title role.

W. N. CONE, who was seen in the early productions of the Continental Company of Philadelphia, has renewed his engagement with that organization.

SHADES OF SLAPSTICK! A gigantic springboard has just been completed at the Selig Chicago studio to aid in furnishing comedy for the production of Charles Hoyt's "A Milk White Flag." Thomas N. Heffron is directing the production.

A GENEROUS GARAGE extension and a new line of twenty dressing-rooms are recent extensions to the American plant at Santa Barbara which are giving the players there reason for their broad smiles.

A FRIENDLY ARGUMENT over the respective merits of their automobiles has caused Lottie Pickford and Eugenie Forde, of the American forces, to sign articles for a twenty-mile match race, with a dinner for all the American players as the stake.

ESSANAY IS NOT sparing any pains to make "In the Palace of the King," the forthcoming six-part feature from the story by F. Marion Crawford, correct in every detail. Among the experts who have been engaged is Mrs. Arend Van Vlissingen, who "discovered" and brought out Isadora Duncan. Mrs. Van Vlissingen was especially engaged to train the several hundred professional dancers who will appear in the beautiful court dance. "In the Palace of the King" features Richard Travers, while Arline Hackett, E. J. Radcliffe, and Lewis Edgar are among the prominent players who have been especially engaged for this production.

J. P. MCGOWAN is now a Universal director, hanging his hat up at Universal City, Cal.

AMONG THE STAGE stars now working in Universal features are Henry Dixey, Tina Marshall, Edwin Stevens, Edna Aug, and George Fawcett.

CHARLES M. SEAY, feature producer for the Equitable, came near to being arrested for trespass, when Tom Wise and company took possession of the picturesque old Willetts homestead on the Whitestone Road, and proceeded to film "Blue Grass." The place now belongs to Dr. Quintard, who, before he went to Maine, gave Mr. Seay permission to use the house and grounds for that purpose, but the neighbors did not know that. Consequently, when a whole Southern establishment, including a lot of pickaninnies, proceeded to over-run the place, they summoned the town constables to eject the interlopers. This naturally attracted a crowd, including half the population of Broadway and Bayside, and if James J. Corbett, reinforced by Annette Kellermann and Adolf Ochs, had not happened along to identify the trespassers, they would probably have been locked up in the calaboose, by heck!

DAVE REED, Jr., formerly of the Seven Reed Birds in vaudeville and recently successful as a popular song writer, "just nacherly kaint keep away from grease paint," in spite of his rapidly accruing royalties. After the demise of his father, the old minstrel, and the marriage of his sisters, Dave tried a single turn in vaudeville, but says it was "too lonesome." Accordingly he tackled "the movies," and has just completed a very satisfactory "first degree" under Sid Olcott, of the Famous Players. Reed declares his intention of pursuing the pictures, and it is suggested that he would be appropriately cast in "We Were Seven."

ROBERT T. HAINES has been living at Flushing this Summer, while posing in the pictures, and while driving his blue racer between times managed to maintain most favored relations with the local policemen. So much so that when Director McNamara pulled off a sensational scene at the corner of Amity and Main Streets, and Haines was being arrested (photographically), by a (stage) policemen, a friendly traffic cop butted into the picture and tried to rescue him.

"I'll take this fellow in," said he gruffly, hustling Haines into his blue racer; then sotto voce to the putative prisoner: "Now beat it. I'm color blind, and can't see blue at all."

"BOB" WALKER is a new addition to the Edison leading players. Mr. Walker started his theatrical career in musical comedy, having been seen in "The Balkan Princess," and "The Pink Lady," but for the past few years has been identified with motion picture work, playing leading roles in Kalem features. The new Edisonite is, by the way, a nephew of Robert Hilliard.

"MAKE QUALITY PROFITABLE"

"There has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it. This means that the manufacturers of these strong features have probably lost several hundreds of thousands of dollars, all owing to the faulty methods of booking," says Walter W. Irwin, general manager of the V-L-S-E. "The main fault with most booking arrangements is the system of renting features on cast-iron yearly contracts.

"To live up to his contract, an exhibitor cannot re-book and re-run those features that score big hits. He is compelled, after showing a feature that has aroused enthusiasm and engendered a large volume of 'word-of-mouth' advertising, to let it pass on, in order to make a place for the next feature released on the programme.

"No feature ever leaves the manufacturer a success; it only becomes one after it has been shown to the public and has met with an enthusiastic reception. Therefore, the exhibitor may be justly credited with creating the success, and, under the yearly contract rule, he finds himself in the unenviable position of being unable to take advantage of the success he creates.

"Five months of practical experience is better than an equal number of years of theorizing on the practicability of a new plan. At the end of the first five months of the existence of the V-L-S-E. we have proved to our entire satisfaction that the system of permitting the exhibitor to book the particular feature he wants, when he wants it, for as long a time as he wants it, without tying him up in a contract that makes it obligatory to take features he does not want, therefore, limiting the run of each feature is the only correct policy in the booking of feature films.

"Five months ago our four manufacturers showed they possessed the courage of their convictions by founding the V-L-S-E, the keystone policy of which is the system of open bookings. That their convictions were well founded is shown by the hearty support received from exhibitors in every section of the country.

"We do not advise any exhibitor in the matter of selecting his pictures, neither do we require an exhibitor to take one picture in order to secure another. The number of bookings for each feature and the amount of rental is dependent only upon the dramatic strength and artistic quality of the subject. In this way our four manufacturers are independent of each other, and their efforts to produce great picture plays are rewarded as they deserve, and the system works out to the benefit of all concerned. The exhibitor is well pleased at the opportunity to book only such features as he desires, the manufacturers are happy in the knowledge that they are working in closer harmony with the exhibitor, and their financial reward is commensurate with the quality of the pictures they turn out.

"Five months ago this was a theory. To-day it is a fact, and the business of the V-L-S-E will continue to be conducted along these lines."

WHAT KALEM FINDS

Exhibitors Agree with Mr. Wright in Upholding the Varied Programme

Kalem officials assert that if there were ever any doubts in their minds concerning the popularity of the varied programme, they have been entirely dispelled by the ready response from exhibitors who read the recent interview with Mr. Wright of the Kalem Company, in which he made a strong case for the short picture. In it he said that over a thousand of these letters have already been received, and that in practically every case the writer endorses the utterances of the Kalem official.

A letter typical of the others is that written by Thomas D. Goldberg, proprietor of the Goldberg Theater, one of the best houses in Baltimore, Md. In one of the paragraphs of his communication Mr. Goldberg says:

"Mr. Wright certainly knows and appreciates conditions, and I feel confident, from conversations with the leading exhibitors of this city, that he is absolutely right when he tells you to put your utmost efforts into the one, two, three, and four-reel subjects. I, as one exhibitor, believe in the short programme, and am booked up with the General Film Company, which distributes your products. Only yesterday I showed one of your features, and the comments made by my patrons did credit to you and to my house."

Another exhibitor whose letter was of more than passing interest is J. M. Lenney, who owns the Grand and the Lenney Photoplay, both of which are representative of the best in motion picture houses at Harrisburg, Pa. He wrote in part:

"I find that the people prefer variety—which means one and two-reel subjects. They want variety, and if I give them a long subject and only one or two single reels, I am sure to receive complaints on the score that I have only shown two, or three, pictures, as the case may be. It may be all right for exhibitors located in the heart of business sections to pay the unreasonable prices demanded for big features, but we who rely mainly upon our night trade cannot. And I, for one, would not even think of trying it."

Certain changes are about to go into effect which will raise the Kalem programme of weekly releases to the highest quality point ever achieved by that organization. One of the most important of these changes will be the issuance of "The Ventures of Marguerite," a series of one-reel dramas featuring Marguerite Courtot. This series will be issued on Fridays, commencing Oct. 22, and will take the place of the Alice Joyce reissues and the alternating two-reel dramas. Another of the changes will be the release on Wednesdays of "Stingaree," a series of twelve two-act productions based upon the book of the same name, written by E. W. Hornung, author of "Raffles"; while still another will be the appearance of Helen Gibson in the stellar role of the "Hazards of Helen" series.

KALEM'S NEW "HELEN"

Helen Gibson to Make Her Debut as Heroine of Railroad Series

With the "Hazards of Helen" series nearing the end of its first year, Kalem announces that a new Helen will soon be seen in the leading role of the series. Helen Gibson is the player engaged to succeed Helen Holmes. Miss Gibson is said to be admirably suited to the role. She is said to possess the recklessness and daring need for the part which, combined with her acting ability, should soon put her in the front rank.

Aside from the engagement of Miss Gibson, Kalem has put into effect other changes which are promised to make this popular serial even better.

NEW TRIANGLE OFFICES

Said that Departments will be Consolidated in Skyscraper Office

It is rumored that the New York general offices of Triangle Film Corporation will be consolidated. Many thousand feet of space in one of the largest skyscrapers devoted to film managerial offices are being contracted for. At present the executive offices are on the 17th floor of the Masonic Temple building, while the publicity department is in the Longacre building. A decided innovation is that very little office space will be used in the Knickerbocker Theater, which will be the first one of the model theaters to open on or about September 23. Every particle of available space in that historic playhouse will be utilized for the comfort and convenience of the patrons.

The statement that "L'Aiglon" costumes would be worn by the ushers in the Triangle four model theaters of New York, Chicago, Philadelphia and Boston is decidedly premature. Up to the time of publication no decision had been made. President Aitken expects to surpass the artistry of "The Birth of a Nation," opening at the Liberty Theater, which excited so much favorable comment last March.

"TRILBY" IS SEEN

Equitable Production, with Wilton Lackaye and Clara Kimball Young, at 44th St.

"Trilby" was given its initial showing on Monday evening before an audience that was strongly representative of the motion picture industry at the Forty-fourth Street Theater. The production will be presented twice daily now for an indefinite run. If the verdict of Monday night's audience is borne out the engagement should be of some length.

The presentation at the Forty-fourth Street Theater was staged by S. L. Rothapfel, and with the use of a large orchestra in the hands of Dr. Hugo Reisenfeld, becomes a most pleasing performance. "Trilby," which is in five reels, and was staged by Maurice Tourner, was preceded by a Kinemacolor picture giving views of the activities of the different nations of Europe now at war. The projection of both the Kinemacolor and the "Trilby" pictures will probably be bettered at later performances.

A review of "Trilby" will appear in next week's MIRROR.

THE CHILDREN ARE PROMOTED

The company of children hitherto known as the Majestic Juvenile Company has been promoted to larger things owing to the popularity of the child films for children acted by children. They are now to appear in two-reel features under the Reliance brand.

The many small friends over the country of six-year-old Georgie Stone, four-year-old Francis Carpenter, nine-year-old Carmen De Rue, six-year-old Violet Radcliffe and the other tiny players, will welcome their appearance in the two-reel subjects. The first of the larger child photoplays is "The Doll House Mystery." George Stone and Carmen De Rue have the leading roles. As is usual in these child comedies, when the demands of the plot require it, they are supported by adult players. In "The Doll House Mystery," Marguerite Marsh, Charles Gorman, Jack Hull, and Ben Lewis have corporation.

F. E. HASTY.

"SALVATION NELL" ON WORLD FILM

"Salvation Nell," the latest California Motion Picture Corporation production, which has been so highly praised by the critics, will be released by the World Film Corporation. The announcement indicates that the strained relations of the two companies have been smoothed.

Men Bulk Big and Life Looms Large in 'The Man Trail'

Follow "The Man Trail."

It leads back to the wilds of the great North Woods where men bulk big and life looms large.

There, untrammeled by convention, the primitive passions hold sway.

Men laugh and drink together, or battle hand to hand for life and love.

Boisterously they play, or grimly fight to the death.

Life is a gamble and risked on the throw of a die in the wild freedom of the great out-of-doors.

This great six act photoplay, adapted from the recently published novel by Henry Oyen, throbs with life and action. It holds the spectator with gripping intensity.

RICHARD C. TRAVERS, with Ernest Maupain, Thomas McLarnie, June Keith and John Lorenz are featured in an all star cast.

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The Beloved Vagabond
Simon the Jester
The Galloper, etc.

WM. CHRISTY CABANNE
Reliance - Majestic - Griffith Features

"THE SISTERS," "THE GREAT LEAP," "THE THREE BROTHERS," By Richard Harding Davis.

"ENOCH ARDEN," based on Lord Tennyson's poem, "THE ABSENTEE," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

"THE FAILURE," by W. C. Cabanne, featuring John Emerson.

Coming, "THE MARTYRS OF THE ALAMO."

IN PREPARATION: Feature photoplay with Douglas Fairbanks.

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A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
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LICENSED FILMS

The Awful Adventures of an Aviator (Selig, Sept. 4).—Mr. McCardell does not offer us much here. His aviator hero falls from the clouds, enters the mouth of an oil well, travels through the diametric center of the earth and emerges in Africa. As he is about to be made into a stew he wakes up and at the same time his desire for aviation ceases. Some of the Selig menagerie are included in the jungle scene. The picture is split with Knockout Dugan's Find. F.

Knockout Dugan's Find (Selig, Sept. 4).—The troubles of a pugilist who discharges his sparring partner are illustrated in this part-reel comedy. That night a burglar enters and they grapple. From the fight the intruder puts up Dugan realizes that he has found a substitute for his lost partner. Most of the pictures consists of the struggle which, to bring out the point, must continue for a long time. It is linked to The Awful Adventures of an Aviator. F.

The Wheel of the Gods (Biograph, Sept. 4).—Were all one-reel releases as strong as this one, then features could command no advance in prices for this is undoubtedly the best single-reel I have seen in a long, long time. Taken from "Truth's Queer Stories," it is a perfect adaptation, and admirably fitted to the exacting demands of one-reel products. George Reehm directed. He pictures the story of a wife whose middle-aged husband is a busy man. So she indulges in a flirtation, aimlessly, and is later stunned when the man burst into her dressing room at the hour appointed by him for an elopement. Then her husband, who has become painfully but uselessly aware of the flirtation, enters and his wife pretends the other man has come for medical advice. The doctor seizes the opportunity and "discovers" heart trouble advising the man he has but a short time to live. Stunned, the man leaves, and commits suicide. The events are strong and stirring and their picturization is fully up to the standard of the plot. Charles Bennett, Augusta Anderson and Charles Perley are the principals. F.

Finn and Haddie (Lubin, Sept. 7).—Frank Moulan and Denman Maley make their debut under the Lubin banner in this single-reel production that achieves its purpose. Finn and Haddie are here as cooks, which brings into play the familiar pan of dough, a burlesque pool game, with eggs replacing the ivories, and so on. Then a valuable pearl necklace, which a half-dozen thieves attempt to secure, becomes mixed in the plot. It is a pleasing mixture of the slapstick, and a more substantial brand of comedy. Moulan and Maley give every promise of success in the screen, equalling their musical comedy reputation. Ada Charles, Frank Smiley, and Mary Rowland are others seen. The photography is satisfactory, and the direction good, though the action might be speeded up a bit to advantage. W.

Teasing a Tornado (Lubin, Sept. 8).—Even Homer nods—and Romaine Fielding may perhaps be pardoned for doing so here. "Teasing a Tornado" is a comedy-drama, with rather unconvincing characters. Jack falls in love with the girl from the East, who thinks he is a good joke, and makes him do all sorts of ridiculous things for the amusement of her friends. Jack turns the tables later when he saves the girl and her friends from hold-up men. The ending would seem to indicate that Jack and the girl are getting along finely. Jack Lawton and Vinnie Burns do better than could be expected with such insincere characters. The director wasn't taxed overly-much. W.

Queenie of the Nile (Lubin, Sept. 11).—Billie Reeves, Mae Hotely, George Clarke, and Patsy De Forrest slam bang each other around for a reel that should get its share of laughs. E. W. Sargent's story has Mae Hotely a wealthy woman, who imagines herself Cleopatra, while Billie is hired to be her Antony. Except for the ending, a rather strained effort to secure the semblance of a plot, the picture should more than please. W.

Jealousy (Lubin, Sept. 10).—Captain Wilbert Melville is the author of this single-reeler, which uses the "it was all a dream" idea to good advantage. In this case the husband is jealous of an old college friend, and when he hears that the latter is to pay them a visit, his jealous fears produce a dream that gives us an elopement, a murder, trial, escape, and so on, until hubby awakes to find that the policeman's clubs of his dream were really his slippers, wielded by the chubby hands of his youngster. When the college friend arrives, it turns out that he also has married. In a single-reel it is an improvement on a two-reel version of a similar story done by one of the ill-fated Kriterion companies. The director's college atmosphere is a travesty, but in other respects the picture has been well staged. The acting is very good, Robert Gray, George Routh, Dorothy Barrett, and Helen Eddy being the players. The last-mentioned is blessed with a peculiarly ingratiating personality. W.

INDEPENDENT FILMS

Pathe News No. 67 (Aug. 21).—Mrs. Kitty and the baby zebra born at the New York Zoo; views of the effort at English recruiting; an El Paso Indian festival; pictures of the hanging and burial of Leo Frank; the ill-fated Arabic; the disapearing of the Golden Gate artillery; and a comic cartoon prepared by W. C. Morris under the Bray process entitled, "Some Presidential Possibilities." The selection is interesting and the cartoon excellent. F.

The Waterways of Bruges (Pathe, Week Sept. 12).—A colored series of scenes depicting with great beauty the canals and other waterways of this quaint Belgium town. It is on the reel with Fishing With Cormorants. F.

Fishing With Cormorants (Pathe, Week Sept. 12).—The Chinese method of fishing, with some other scenes, pictorially told in interesting fashion. The subject is linked to The Waterways of Bruges. F.

Jocko, the Lovesick Monk (Pathe, Week Sept. 12).—One of the series of Bray magic pen products in which the animated monkey indulges in a jungle romance. It is up to the standard of the other releases of this studio and shares the reel with An Intimate Study of Birds No. 7. F.

An Intimate Study of Birds, No. 7 (Pathe, Week Sept. 12).—A continuation of the series of domestic household pets, the seventh in the series, and a valuable contribution to the Pathe nature and science films. It is on the reel with Jocko, the Lovesick Monk. F.

Matrimonial Bliss (Pathe, Week Sept. 12).—Another of the Heine and Louie one-reel comedies in which Heine resents his partner's becoming married in a forceful way, the girl, mother and father, and the rest of the family being drawn into the fracas which is typical of this slap-stick sort of farcical burlesque. F.

LICENSED FILM RELEASES

Monday, Sept. 13.

(Broadway Universal Feature) Business Is Business. Six parts. Dr.
(Nestor) Too Many Smiths. Com.

Tuesday, Sept. 14.

(Gold Seal) The Queen of Hearts. Three parts. Society. Dr.
(Imp) No release this day.
(Rex) How Early Saved the Farm. Juvenile. Dr.
(Rex) From Frau to Stalato. Ed.

Wednesday, Sept. 15.

(Animated Weekly) No. 184.
(L-Ko) No release this day.
(Victor) Joe Martin Turns 'Em Loose. Two parts. Com.

Thursday, Sept. 16.

(Big U) In the Heart of the Hills. Dr.
(Powers) No release this day.
(Rex) The House with the Drawn Shades. Two parts. Dr.

Friday, Sept. 17.

(Imp) The Wolf of Debt. Three parts. Dr.
(Nestor) Molly's Malady. Com.
(Victor) No release this day.

Saturday, Sept. 18.

(Bison) The surrender. Three parts. Dr.
(Joker) He Couldn't Fool His Mother-in-Law. Com.
(Powers) No release this day.

MUTUAL FILM RELEASES

Monday, Sept. 13.

(Amer.) The Senor's Silver Buckle. Two parts. Dr.
(Falstaff) Superstitious Sammy. Com.
(Gaumont) See America First. Sc.
(Gaumont) Keeping Up with the Joneses. Cartoon.

Tuesday, Sept. 14.

(Beauty) Incognito. Com.
(Maj.) The Little Life Guard. Com.
(Than.) Helen's Babies. Two parts. Dr.

Wednesday, Sept. 15.

(Broncho) Shorty's Ranch. Three parts. Dr.
(Reli.) The Dark Horse. Dr.

Thursday, Sept. 16.

(Centaur) The Rajah's Sacrifice. Two parts. Dr.
(Falstaff) Bessie's Bachelor Boobs. Com.
(Mutual Masterpicture) The Man from Oregon. American. Five parts. No. 38.
(Mutual Weekly) No. 37, 1915. News.

Friday, Sept. 17.

(Amer.) The Little Lady Next Door. Dr.
(Cub) The Knockout. Com.
(Gaumont) The Vivisectionist. Two parts. Dr.

Saturday, Sept. 18.

(Amer.) The Great Question. Three parts. Dr.
(Beauty) A Friend in Need. Com.

UNIVERSAL FILM RELEASES

Monday, Sept. 13.

(Bio.) The Man Who Never Was Caught. Dr.
(Ess.) A Mansion of Tragedy. Three parts. Dr.
(George Kleine) The Social Law. Two parts. Dr.
(Kalem) The Man Servant. "Broadway Favorite." Three parts. Dr.
(Lubin) Advertising Did It. Dr.
(Selig) Man's Law. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 73. 1915.
(Vita.) Sonny Jim and the Amusement Company, Ltd. Com.

Tuesday, Sept. 14.

(Bio.) The Rehearsal. Two parts. Dr.
(Ess.) Tish's Sty. Two parts. Dr.
(Kalem) Romance A La Carte. Burlesque. Com.
(Lubin) Babe's School Days. Com.
(Lubin) Wandering Billy. Com.
(Selig) Weary Goes A-Wooing. Com.
(Vita.) West Wind. Broadway Star Feature. Military. Three parts. Dr.

Wednesday, Sept. 15.

(Bio.) The Soul of Pierre. Three parts. Dr.
(Edison) The Silent Tongue. Com.
(Ess.) Dreamy Dud's Cowboy. Cartoon. Com.
(Kalem) Mysteries of the Grand Hotel. Episode No. 9. "Under Oath." Two parts. Dr.
(Knickerbocker Star Feature) The Purple Night. Three parts. Dr.
(Lubin) Where the Road Divided. Two parts. Dr.
(Vita.) Save the Coupons. Com.

Thursday, Sept. 16.

(Bio.) A Lasting Lesson. Dr.
(Ess.) Moustaches and Bombs. Com.
(Lubin) The Red Virgin. Three parts. Dr.
(Mina) Booming Trixie. Com.
(Selig) The Jungle Lovers. Three parts. Jungle Zoo. Dr.
(Selig) Hearst-Selig News Pictorial. No. 74. 1915.
(Vita.) The Shadow of Fear. Dr.

Friday, Sept. 17.

(Bio.) The Girl and Her Trust. Dr. Biograph reissue No. 15.
(Edison) Ransom's Folly. Four parts. Dr.
(Ess.) Broncho Billy and the Card Sharp. Western Dr.
(Kalem) The Key to Possession. Two parts. Dr.
(Lubin) A Heart Awakened. Dr.
(Vita.) The Professional Diner. Com.

Saturday, Sept. 18.

(Bio.) Heart Trouble. Com.-Dr.
(Edison) The Call of the City. Dr.
(Ess.) The Scapegoat. Three parts. Dr.
(Kalem) Hazards of Helen Railroad Series. No. 45. "A Girl's Grit." Dr.
(Lubin) The Golden Oysters. Com.
(Selig) Cocksure Jones, Detective. Com.
(Vita.) His Golden Grain. Two parts. Dr.

THE PATHE EXCHANGE

Week of Sept. 27.

(Balboa) A Pawn of the Gods. Dr.
(Pathe) Police Dog to the Rescue. Cartoon.
(Pathe) An Intimate Study of Birds. Edu.
(Pathe News) No. 78.
(Pathe News) No. 79.
(Panama Film) Neal of the Navy. No. 5. Dr.
(G. R. P.) The Spender. Dr.
(Starlight) Considerable Milk. Com.

BIOGRAPH FILMS "DORA"

Another Pleasing Feature in Series of Classics—"Bold Emmet" an Olcott-Lubin Production

"DORA"

Three-Part Biograph Picturization of Charles Reade's Dramatic Adaptation of Tennyson's Poem. Directed by Travers Vale. Released Sept. 1.

Dora	Isabel Rea
Farmer Allen, her uncle	Jack Drumier
William, his son	Jack Mulhall
Luke, a neighbor	Franklin Ritchie
Mary Morrison, Allen's housemaid	Gretchen Hartman
Her Child	Zoe Bech

Lord Tennyson's dramatic poem and the version by Charles Reade has given rise to this Biograph picture. Whatever may be the qualifications of the picture by itself, its conjunction with the others of the series is a matter of congratulation. The nature of the film is as instructive in a classic sense as the "Nature and Science" series of *Pathe* or as geographically interesting as the scenic films of the same and other producers. It and they combine the interest of the usual drama with the actual worth that so big a subject, so well known, must have.

That they do make good drama is due directly to the peculiar qualifications of the poem story and the way it has been handled here. Nothing less than a complete recital of the entire circumstances suffices to set forth the story. Dora is the niece whose father dies and who goes to live with her stern old uncle. His is an iron will which, as he owns his own farm and property, is invariably obeyed. He brings the girl to his house planning a wedding between her and his son. The son is, unfortunately, morally indebted to the servant in the house. When the time comes he is obliged to elope with her, and to live in a house nearby. His father disowns him, but Dora secretly brings the starving couple food and money.

Though she is in love with young Luke, charges and assertions by the couple driven out, and by her uncle, make her refuse Luke. In this unfortunate state several years pass, when the son dies. Dora then goes to live with the child's mother, suffering disinheritance in turn. The little child though, captures its uncle, one fine day, and brings its influence to bear on a general forgiveness all around. Then Dora and Luke make up.

The beauty and majesty of the Tennyson lines are best borne out by the clearness of photography, which allows a bucolic freshness of scene to be most evident. The characters, dressed in gaiters and hoop skirts, move slowly and pause beside wheat stacks or honeysuckle dwellings. In the whole picture there was nothing that might suggest it was not just what it pretended to be, just as nothing failed that might not label this a literal, and surely beautiful, trans-picturization of the Tennyson poem.

As Dora, Isabel Rea gave a bright and charming interpretation, yet displaying a proper sense of modesty with it all. Gretchen Hartman did well what there was to do in the role of the maid, while Jack Drumier, Jack Mulhall, and Franklin Ritchie contributed most capable work as the three male leads. F.

"BOLD EMMET"

A Three-Reel Story About Ireland's Martyr. Written and Produced by Sidney Olcott. Released by the Lubin Company, Aug. 11.

Nora Doyle	Valentine Grant
Con Daly, her lover	Sidney Olcott
Mrs. Doyle, her mother	Laurene Santley
Robert Emmet, the patriot	Jack Melville
Major Kirk, his majesty's servant	P. H. O'Malley
Feely, the informer	Robert Rivers

So many stories of all sorts, in every medium, have been written about the life history of Robert Emmet or those who are credited with similar motives, that it is a pleasure to behold an Irish picture a little different. This is one which was conceived by Mr. Olcott as a pleasant possibility in the full life of Ireland's martyr, a little love story that may include the full scope of real Irish scenic beauty, bring in the hated king's uniform, and in every way except the original plot, conform to customary usage.

One would naturally expect of a picture expressly made in the Land of the Shamrock some very beautiful views, which, when not concerned with interior scenes, is always the case, and while we are not prepared to credit this picture with beauty entirely beyond that possessed by other pictures similarly taken, it is undeniably beautiful in places. Moreover, it is impossible not to find some one who will find something wrong in some of the action.

As intimated, all Irish plays tend to the same effort, and it was with no surprise that the offering unfolded itself along usual lines. It is true that Mr. Olcott, besides including natural beauty, has also so placed his camera as to make ordinaray scenes a mite extraordinary, as was the case with the hanging scene. Thatched roofs and sea cliffs that are found only along the Celtic coast are proof positive that the young couple—Sidney Olcott and Valentine Grant—are a part of the old sod. On the other hand, the unrest of the patriots and their preparations for the struggle are shown in the visit of Emmet to their workshop. While the country is seething with unrest, as a result of this, one of the king's majors is shot, the result of military persecution. The wounded man is treated at the cottage of the girl, where her lover aids in his protection from the hot-headed townspeople, and his recovery. Then Emmet arrives, is recognized and hidden by the same hospitality. Though Emmet escapes the lovers are seized and condemned, the man to the gallows. Through her cell window the girl sees him being led to his death, where at the last moment a shot, directed by Emmet, severs the rope. The time gained enables the pardon, procured by the girl's mother from the major they befriended, to reach the condemned man. As relief the entire assembly then turns its wrath on the informer. F.

"RULE SIXTY-THREE"

Two part Dramatic Comedy, Produced by Richard Foster Baker for the Essanay Company, by P. G. Wodehouse. Released August 28.

Paul Smith, of the S. D. A.	Bryant Washburn
Tremayne, the divorcee	Hugh E. Thompson
Spencer Jones	Royal Douglas
Amelia Benton	Jean Moyer
Mary Shields	Charlotte Mineau
Mrs. Tremayne	Leota Lorraine

Six characters mildly reminiscent of those in some unsuccessful comedy population, but which chance to make excellent screen material is the *raison d'etre* of this rather humorous scenic conception. It is built about the pessimistic whim of a young man, turned down by his girl, who starts a society for the disentanglement of lovers who think they have gone too far. He is the President. The vice-President is a man who has just secured the final papers in a divorce suit.

The scene now shifts to a lake-shore hotel that looks inviting to a critic viewing this picture on a hot August afternoon. There the divorced man fears himself falling in love with the girl who returned the ring. Both he and she telegraph the agency for help and the agency sends two operatives who do not know each other. Needless to say the operatives fall in love. So the President arrives to find out the trouble just as both operatives are obeying rule sixty-three. This rule states that the easiest method of having a girl fall in love with a man is to upset a canoe and rescue the lady. It works to amazing effect, each rescuing his lady and emerging from the water in each other's arms, while on the shore stand the President and the girl who returned his ring.

The comedy lies chiefly in the conception of the Disentangling Agency. There is, besides, a self-conscious love cuteness about the entire offering that seems as much as to say: You see, we know we will fall in love, so you might as well know it also. F.

"THE RETURN OF GENTLEMAN JOE"

Two-Part Essanay Detective Drama Ending the Series, by Henry C. Rowland. Released Aug. 31.

Dominica	Nell Craig
Gentleman Joe	Edmund F. Cobb
Gaston Le Grand	Ernest Maupain
Prefect of Police	Grant Foreman

An earnest desire to tell a story just as Mr. Rowland told in in the *Cosmopolitan*, has been the inspiriration of a very interesting film also, which as a pictorial narrative, furnishes a satisfactory half hour's diversion.

Continuing the adventures of the slight but intrepid girl who steals for the excitement of the theft only, we perceive her in consultation with the Prefect of Police. He advises her to "lay low" until the clever villain Le Grand, her arch-enemy, shall have been captured. Yet she spies him soon in a bushy disguise and runs into an apartment. There she meets a libertine acquaintance, who discovers in her hand a rope of pearls, the result of her latest *coup*. He keeps the pearls with the ultimatum of her visiting him at his apartment the next day. Then "Gentleman Joe" arrives, a boyish thief who has just finished his "bit" in Sing Sing, and the only man she ever could have loved. After taking the pearls away from the libertine they deliver them to the prefect, promising a new and honest life. Then, later, Le Grand is captured so that the promise seems possible of accomplishment. F.

The Kidnapped Stockbroker (Vitagraph, Sept. 7).—While this is the plain case of a kidnapped man and the hundred-to-one chance which a successful cub reporter had in discovering the crime, we think there were bigger possibilities than the picture presented. Really it is nothing much but a mysterious abduction and a recovery which includes a chase by auto and motor boat. Jay Dwiggins is the stockbroker, Dorothy Kelly his daughter, and William Dunn the partner who manages the abduction. Having been sent by his paper on a vagrant assignment, the city cub finds that the broker was last heard of in an auto seen in the very locality whence he comes. He follows, and by the help of the girl, the kidnapped man's daughter, finds his victim in a deserted house. The girl telephones a message to the city for a nickel, and the police arrive in the morning. They take up the chase of the broker, who is finally found bound in a fleet motor boat which is headed out into the open water. In a much less aristicratic looking boat the police overhaul the bound man. Then the house in which the broker had been detained catches fire, with the reporter locked in the garret. However, he also escapes and the girl is his. Apparently someone else took care that his paper got the story. F.

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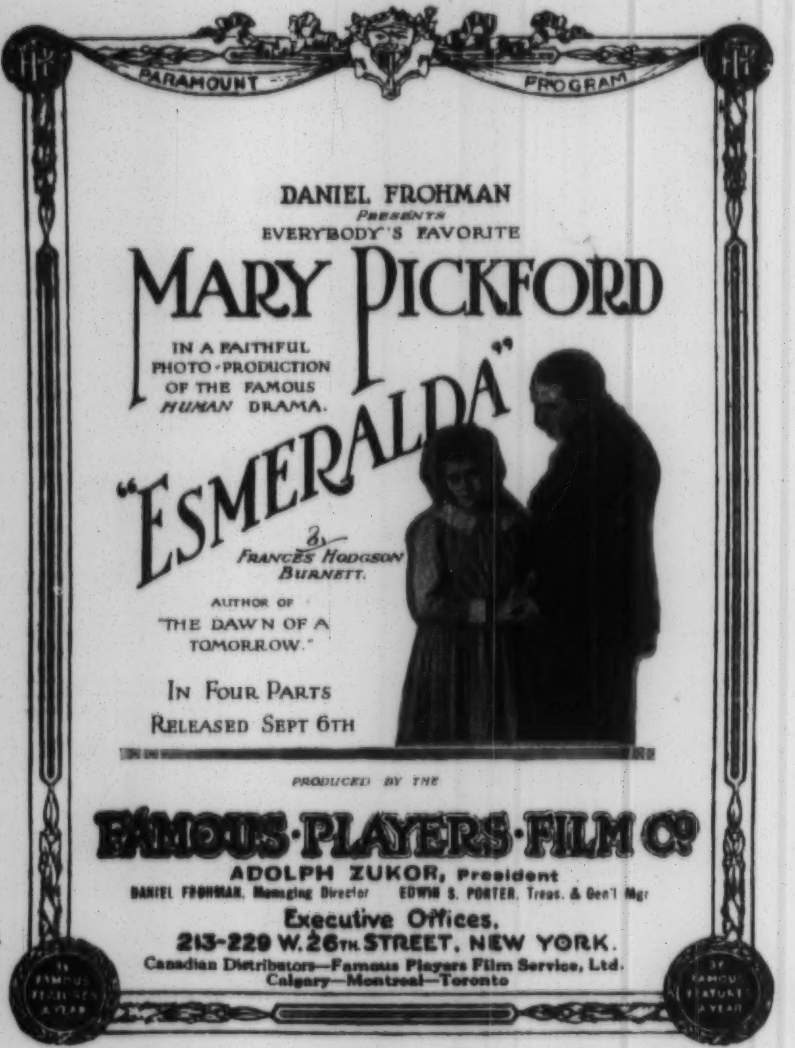
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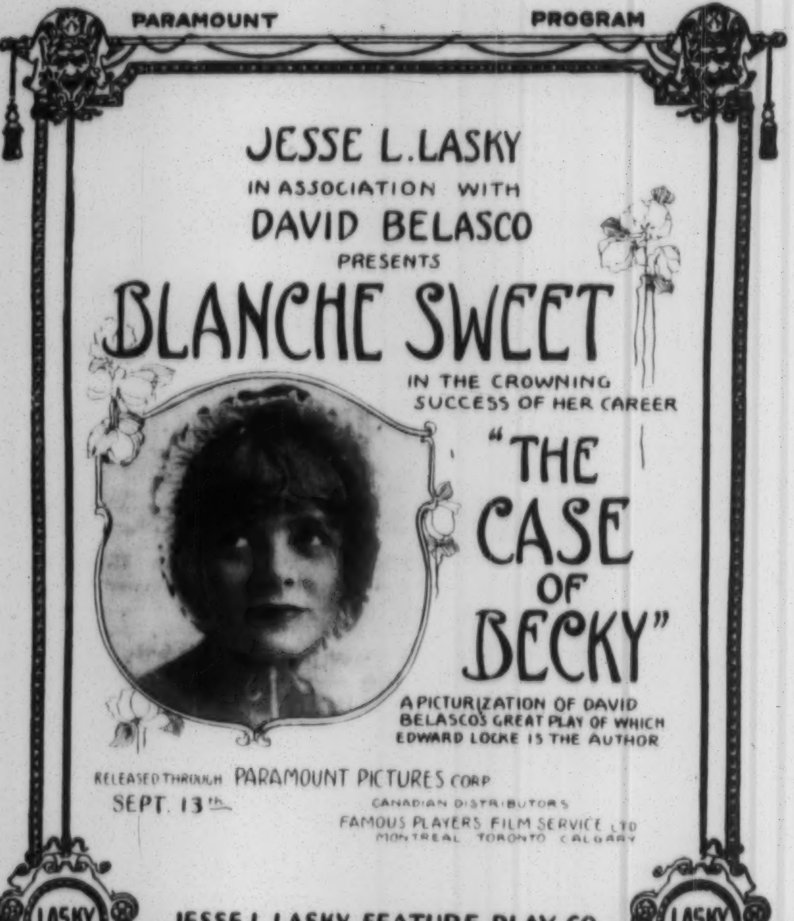
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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	
July 1	Famous Players	Little Pal	Mary Pickford	5
July 5	Morosco-Bosworth	Rugmaker's Daughter	Maud Allen	
July 8	Lasky	The Clue	Blanche Sweet	
July 12	Lasky	Kindling	Charlotte Walker	5
July 15	Paramount	The Running Fight	Violet Heming	
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	
July 22	Morosco	Kilmeny	Lenore Ulrich	
July 26	Famous Players	Seven Sisters	Marguerite Clark	
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell	
Aug. 2	Famous Players	Rags	Mary Pickford	
Aug. 5	Famous Players	Sold	Pauline Frederick	5
Aug. 9	Lasky	Secret Orchard	Blanche Sweet	
Aug. 12	Morosco-Bosworth	Nearly a Lady	Elsie Janis	5
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward	
Aug. 19	Famous Players	Helene of the North	Marguerite Clark	5
Aug. 23	Famous Players	Poor Schmaltz	Sam Bernard	4
Aug. 26	Morosco-Bosworth	Majesty of the Law	George Fawcett	
Aug. 30	Famous Players	Heart of Jennifer	Hazel Dawn	5
Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore	
Sept. 6	Famous Players	The Foundling	Mary Pickford	
Sept. 9	Lasky	Out of Darkness	Charlotte Walker	
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet	
Sept. 16	Morosco	Peer Gynt	Cyril Maude	
Sept. 20	Famous Players	The White Pearl	Marie Doro	
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis	
Sept. 27	Lasky	The Epxlorer	Lou Tellegen	
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason	

V-L-S-E. INC.

Corrected up to **Saturday, Sept. 7.**

July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer	
July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo	5
July 26	Selig	A Texas Steer	Tyrone Power	6
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan	5
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin	5
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer	5
Aug. 23	Vitagraph	Wheels of Justice		4
Aug. 30	Lubin	Ring Tailed Rhinoceros	Raymond Hitchcock	4
Sept. 6	Vitagraph	Mortmain	Robert Edeson	5
Sept. 10	Lubin	The Great Ruby	Octavia Handworth and Beatrice Morgan	5
Sept. 13	Essanay	The Man Trail		6
Sept. 20	Selig	The Circular Staircase	Eugene Besserer and Guy Oliver	5
Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler	5
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno	5
Oct. 11	Essanay	In the Palace of the King	Richard Travers	6
Oct. 18	Selig	A Black Sheep	Otis Harlan, Grace Darmond, and Rita Gould	5
Oct. 25	Lubin	The Great Divide		

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher.
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	
July 19	Brady	The Cub	Martha Hedman
July 26	Shubert	Marrying Money	Clara Kimball Young
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin

GENERAL FILM FEATURES.

(Three Parts.)

JULY.

Selig. The War o' Dreams.
Vitagraph. The Criminal.
Kalem. The Seventh Commandment.
Vitagraph. The Man from the Desert.
Knickerbocker. Hamlet. With Forbes-Robertson.
Lubin. Whom the Gods Would Destroy.
Essanay. The Counter Intrigue.
Edison. Eugene Aram. Four parts.
Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.
Essanay. Temper. With Henry Walthall.
Lubin. All For Old Ireland. With Valentine Grant.
Selig. The Octopus
Kalem. Don Cæsar De Bazan. With W. Lawson Butt.
Edison. Her Vacation.
Vitagraph. The Confession of Madame Barastoff.
Kalem. The Crooked Patch.
Vitagraph. The Lorelei Madonna.
Biograph. Under Two Flags.
Lubin. Destiny's Skein.
Selig. Motherhood.
Edison. On Dangerous Paths. Four parts.
Essanay. The Sky Hunters.

AUGUST.

Kalem. The Maker of Dreams.
Vitagraph. The Scar.
Biograph. Jane Eyre.
Knickerbocker. Tides of Time.
Lubin. The Witness.
Selig. The Scarlet Lady.
Edison. June Friday. Four parts.
Essanay. Eyes That See Not.
Kalem. The Runaway Wife. With Stewart Baird.
Essanay. When My Lady Smiles.
Lubin. Bold Emmet, Ireland's Martyr.
Selig. When Love is Mocked.
Edison. The King of the Wire.
Vitagraph. Heavy Villains.
Edison. Shadows from the Past. Four parts.
Biograph. East Lynne.
Edison. The Slavey Student.
Kalem. The Legacy of Folly.
Kalem. The Barnstormers. Four parts. With Myrtle Tannehill.
Kalem. The Masked Dancer. With Anna Orr.

METRO PICTURES CORP.

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players), Florence Reed.
June 7 Fighting Bob (Rolfe), Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).
June 21 Always in the Way (Mary Miles Winter).
July 12 Marse Covington (Edward Connelly).
July 19 The Right of Way (William Faversham).
Aug. 2 Sealed Valley.
Aug. 9 The Second in Command (Francis Bushman).

Corrected up to Saturday, Sept. 7.

KLEINE-EDISON SERVICE.

Sept. 1 The Woman Next Door (Drama) (Kleine).
Sept. 8 The Money Master (Drama) (Kleine).
Sept. 15 The Fixer (Comedy) (Kleine).
Oct. 6 Vanity Fair (Drama) (Edison).

STUDIO GOSSIP

ASBURY PARK tendered Mary Pickford the most enthusiastic reception she has received in some time recently, when she journeyed to the seashore city to be the "Guest of Honor" at the Asbury Park baby parade. Miss Pickford received nearly as much attention as the kiddies who were supposed to be the center of attraction. Her designation as guest of honor is all the more unusual when it is remembered that President Wilson, ex-President Theodore Roosevelt and others have been her predecessors. "Little Mary" picked three tots out of the baby parade as appearing to have screen possibilities, and it is promised that in the near future the trio will be seen on the screen with the Famous Players' star.

EVE UNSELL is writing the scenario for "Richard Carvel" in collaboration with Frederick Balshofer, head of the Quality Pictures Corporation. Miss Unsell is a former newspaper woman who also had considerable stage experience before she entered the picture field. She was for a time with the Famous Players' Company, but recently opened offices of her own, where she specializes in film adaptations. Miss Unsell also collaborated in writing the scenario for "The Second in Command" and "The Silent Voice," two early Quality-Metro releases.

THE DISCIPLES of Izaak Walton in Herbert Blache's company had a joyous two weeks recently when the company journeyed to the Adirondacks to take several scenes for "The Song of the Wage Slave."

IF MINNIE REAUBEAU, of Saline County, Mo., who left the old home a year ago to "come East and be a motion picture star," has failed in her aspirations, she need not worry, for the folks back home are looking for her to accept a $20,000 present. Since Minnie left home her uncle, Charles Reaubeau, died, and, according to the St. Louis *Republic*, a treasure box containing $20,000 was unearthed. Minnie failed to communicate with friends when she left home, so the search has so far been in vain.

ROBERT FISCHER, who has been seen to such advantage in the Broadway success, "Under Fire," will be seen in one of the leading roles in the film production of "School Bells," which is scheduled for early release. Arthur Donaldson, who is at present directing the screen adaptation of "The Salamander," is in the leading role of "School Bells." Beulah Poynter is among the other prominent players seen in the cast.

REVIEWS OF LICENSED FILMS

The Need of Money (Biograph, Aug. 28).—A very clever endless chain is established by the loss of a treasury note upon which perfume has spilled. The daughter of the landlord loses it out of the window. The gardener picks it up and pays the doctor for treatment given his sick mother. The doctor sends the money to his landlord to whom he owes rent. Thus the bill, returned to its original hands, arouses a desire for retaliation. The advent of all the parties concerned at the bedside of the sick mother causes her death. Forgiveness follows explanation. The cast included Jaca Mulhall, Adelaide Wood, Gus Pixley, Adila Comer and Irma Dawkins. Edward Morrisset directed. While this set of circumstances is clever it makes a poor combination for purposes of drama, as the development leaves nothing much to the imagination. F.

Their Agreement (Vitagraph, Sept. 3).—Mr. and Mrs. Sidney Drew maintain their record for high-class comedy with this offering. Emily Heininger, the author, imagines the state of a home-weary married couple who agree to take each Wednesday out, each alone, and to be home by midnight. They put it in writing. Then each is made miserable by thoughts of what the other is doing and each stays at home to wait up for the other. Having discovered the truth, they tear up the agreement. It is clean, it is high class, and it is hugely enjoyable. F.

The Romance of a Handkerchief (Vitagraph, Sept. 9).—A mix-up elaborately prepared and pictured that the ending may not pass over the heads of a single one of us, is this thousand foot comedy produced by Van Dyke Brooke, with W. A. Tremayne as his author. Opposite Maurice Costello plays Leah Baird as his wife, while Van Dyke Brooke as a millionaire is paired with Belle Young, an actress who he is to marry. The husband meets the actress, then the actress changes hotel rooms with the wife and when the wife finds her husband's handkerchief among the relicta of the careless grease-paint artist troubles begin, only to be finally straightened out. The audience enjoyed it immensely, so why add that we, also, thought it was clever and laughable? F.

In Spite of Him (Lubin, Sept. 3).—The matrimonial discrepancies between the woman who wants a gown and the husband who does not see what is the matter with the old ones, gives this one-reel drama its meaning. The wife declares her intention of getting one in spite of him and shows up at a dinner party with the new creation on. His actions cause her to return to mother whom, we find out later, gave it to her—foolishly in real life. But in real life he reads about it in the note that was overlooked, and comes for her pardon and return. Joseph Kaufmann directed, while in the cast were Thurston Hall, Ethel Clayton and Florence Williams. George Terwilliger is the author. While it is no big plot what there is, is good if not altogether original material. F.

The Wardrobe Woman (Vitagraph, Aug. 27).—Kate Price is given the world-wise and human-hearted position of the theatrical wardrobe woman in this one-reel play. It is a combination of heart sobs and humorous touches dealing with her success in saving the innocent girl from the clutches of those who infest the way of the new chorus member. W. A. Tremayne is the author, with Theodore Marston as director. Others in the cast include Mary Anderson as the chorus girl, Billy Billings, Donald Hall, George Debeck and Richard Clarke. F.

An Artful Artist (Lubin, Sept. 4).—Epes W. Sargent is responsible for the fact that Billy Reeves is an artist's assistant and the evidence against the predicament is this: His master leaves, giving his assistant charge of the cleaning called for by a studio not unusually dirty. When a lady calls to have herself limned Billy pretends to the absent master's avocation. Her husband arrives and turns the sitting into a frenzied pursuit. Finally the artist returns and all ends. While the jury is still out we may remark that we can imagine this situation applied equally well to any other profession, and are almost able to say that we have seen it done. In the cast with Mr. Reeves were Frank Smiley, May Hotely, Billie Potter and James Cassidy. F.

A Matter of Seconds (Kalem, Sept. 25).—Possibly there was more drama to this offering than is usually found in the episodes of this series, but that there were more thrills is impossible, as we believe the limit in that respect has previously been reached. That the offering has not deteriorated in this respect, though, may be judged from the following incidents: Two men jump from a moving train, one into the water. The freight has run away. The girl gallops after it, throws a lariat around a projecting timber, pulls herself free of the saddle and climbs onto the still moving train. Of course there should be no projecting timber, but what of that; without it there would also be no thrill for Helen to perform. This was all fitted into the fact that a trouble-making fireman had thrown the engineer overboard, then jumped himself, and that the freight was plowing onward into the Limited. James Davis directed, with E. W. Matlack as the author. F.

Double-Crossing Marmaduke (Kalem, Sept. 21).—A sort of slap-stick effect of the usual kind in which the characters effect low society and tough dance halls. Should films ever be classified, as are paintings, we should have little hesitancy in classifying this with the "Keystone." Indeed, Rube Miller, the director, once studied under the Master Sennett. Bud Duncan takes the lead. F.

The Professional Diner (Vitagraph, Sept. 17).—Written and produced by Sidney Drew, this one-reeler follows closely in the lines of "The Professional Scapegoat," in which Mr. Drew made such a hit several months back. Here, instead of being "discharged" whenever an irritated customer could be saved for the firm, Mr. Drew has himself as a nicely dressed but impecunious diner who fills in when there are thirteen at table. Parties of this number seem frequent that day, and Mr. Drew, from starvation, graduates rapidly to suffocation. This happy-go-lucky dramatic progress, though, is interrupted by a telegram breaking the conventional news that an uncle died in England, and that the estate, title and taxes are his. So he goes after a girl he met at one of his filling-in engagements. The comedy is based, of course, on the principle of repetition, and is without doubt one of Mr. Drew's funnier contributions to the screen. As the hotel clerk, though handicapped with a disfiguring moustache, Donald MacBride overcame his hirsute obstruction to make his highly humorous personality felt. F.

Willie Stayed Single (Vitagraph, Sept. 20).—What Director Ulysses Davis sent East besides a one-reel comedy in which a tramp tries means of getting one square meal, was a ludicrous scene in which the escaping hobo was made to ride backwards in an auto. He was trying to escape and we presume that even Mr. Davis might have his tramp escape in a backwards-going auto, but the unfortunate fact, which every director might well look out for, was that pedestrians walked backwards also, even harmless spectators who, mindful of camera courtesy, kept on walking as though they did not know a picture was in the making. The Western company which included George Stanley, Gretchen Lederer, Anne Schaeffer, George Holt, Otto Lederer, and George Kunkel, handles this case of the poor man who saws a yard full of wood for a miserable mouthful, and then decides to answer a matrimonial proposition in the paper that he may at least get one square meal. The slavey mixes the soup and the soap with disastrous results for our whiskered hero. The chase ensues and the picture ends with one big meal of bread and water looking preferable in jail. The Weary-Willie spirit of the comedy is well kept up. Otto Bennenger is the author. F.

Sonny Jim and the Amusement Company, Ltd. (Vitagraph, Sept. 13).—The trials of boyhood receive their attention at the hands of a lady author, the same who has piloted Sonny Jim through most of his adventures. This time Sonny Jim, who is naughty at Sunday school, is told to keep away from the Sunday school picnic. He organizes a sour-grape club, calling it the "Amusement Company, Limited," which is to give a performance as a counter attraction. The admittance is a cent, and all the boys attend. Then the girls at the picnic join in the barn theatrical. Tefft Johnson directed, with Bobby Connelly, himself, Mabel Kelly and Edwina Robbins are in the cast. F.

The Leaving of Lawrence (Selig, Aug. 31).—"The Leaving of Lawrence" is a one-real Selig picture that more closely resembles a story in form, as told and screened by Giles R. Warren, than it does a drama. Yet it must be acknowledged a very holding form of picture discourse as the following summary will suggest. The reading of the will finds one of the two brothers the legatee of the homestead and income, the other of an income only. This is soon dissipated in speculation while the first twin goes to live in and on his more limited income. While he is getting over his head in debt the other twin has gone West, struck it rich in the West and returns to take the place of the brother who has been forced to leave because of accumulated debts. He also takes his place rapidly in the affection of the girl. This business of being twins gives John Charles a nice opportunity of playing the double part, while it also furnished the directors with some ticklish spots, handled, however, both directorally and histrionically, in an able manner. Grace Darmond and Walter Roberts are other principals in the picture. F.

The Quarrel (Vitagraph, Sept. 1).—Henry M. Neff is the author of this one-reel Vitagraph which relies on that old film stand-by, the chase. It has to do with a married couple who misunderstand each other to the extent of his imagining—from a letter he read—that she would poison him. He sets out in search of her with a crowd at his heels. And, like other conventional chase pictures, this one also ends in the police court. Ulysses Davis directed. It was a typical Vitagraph Western cast with William Duncan, Myrtle Gonzales, Jack Mower, Anne Schaefer, George Kunkel and Otto Lederer in the leading parts. F.

"Joe Boke" in "Saved by Gasoline" (Essanay, Sept. 1).—One of the animated subjects which Wallace A. Carlson handles so cleverly. It is a cartoon satire on a picture melodrama in which the hero, Boke, rescues the girl from the villain. The picture also includes an introduction to the wild animals. F.

FEATURE FILMS

The Triumph of Elaine (Pathe, Aug. 30).—as a foil to the submarine which the villains use in this final number of the Elaine Exploits, the whiskered nemesis of those who would harm Elaine uses an aerial torpedo fired from an air-craft, besides locating the underwater hiding place of the conspirators with a submarine telescope, another variation of the periscope. That and fighting, the sinking of the submarine, and incidental adventures, are part and parcel of the typical Elaine picture, which in this as in other instalments shows no inclination of letting up its pace. And as a final surprise, though you have guessed it all the while even as you were meant to do, the villains being safely at the bottom of the sea, the whiskered tramp, botanist, hermit and what-not unmasks and discovers himself as the long-lost Craig. After twelve instalments Arnold Daly steps, without disguise, back onto the screen for a few brief scenes before the most successful serial we have ever seen ends. F.

Maid of the Wild (Balboa-Pathe, Week Sept. 12).—The case of a man who is very city-wise, who travels to the mountains and meets the most simple of maidens, both wise and simple beyond the ordinary picture people of this sort should lend this picture an interest out of the usual. Quite some time is consumed in the beginning until the man actually goes to the mountains for his health, there to meet the girl. But the point is that at last he does marry her and bring her to the city, where she is very much out of place among all his very swell friends. To meeting them she prefers to romp on the lawn, and at receptions she is inclined to indulge too much in punch and then to improvise dances. Well, it finally ends by her leaving in a huff and returning to the mountains where on a peak that rises against the sun he catches up with her and gets her forgiveness. The photography is of the highest order. F.

The Wolf's Prey (Kalem, Sept. 22).—Director Horne, we believe, has taken the best advantage to date of the big and expensive set that Kalem has had constructed for this series. His bellboys rattled around the hall and his hostelry operated in a manner almost like a real hotel. The circumstances are brought about by the harmless flirtation of the traveling man's wife with a person whom the herald describes as a wolf in sheep's clothing. Frank Jonasson does this rather well, substantiating a good make-up with fine "heavy" acting. That night he follows her, his room being next to her's. In the first place he secures a letter which she writes her husband and that looks bad when he faces her with it. This happens in a hotel room hold-up and makes a dramatic incident. Then the necklace which he takes, and the letter, disappear, even though the wife notifies the hotel detectives. The ruse to discover the hiding place is a fake hold-up, committed apparently by a man in the room of the wolf. The robber, hearing a noise, suddenly backs away while the wolf rushes to the hiding place of his stolen booty. Thus the goods are returned, and a wife restored to her husband's arms, happy. We believe this comes closest, also, to what is most likely to happen in hotel rooms. F.

LUBIN

Siegmund Lubin

"THE SILENT ACCUSER"
DRAMA IN ONE ACT BY Daniel Carson Goodman
WITH Mary Charleson & Francis Joyner RELEASED SEPT. 20

"A CARELESS ANARCHIST" "THAT BRUTE" "MONTY AND THE MISSIONARY"
THE LATTER A CARTOON COMEDY RELEASED SEPT. 21

"A DESERT HONEYMOON"
DRAMA IN THREE ACTS
WITH Vinnie Burns & Romaine Fielding RELEASED SEPT. 22

"THE LAST REBEL"
DRAMA IN TWO ACTS WITH
Ormi Hawley, Earl Metcalfe, & Kempton Greene RELEASED SEPT. 23

"THE LEVEL"
DRAMA IN ONE ACT WITH
L. C. Shumway & Dorothy Barrett RELEASED SEPT 24

"CAPTAIN KIDD & DITTO"
FEATURING Billie Reeves RELEASED SEPT. 25

Siegmund Lubin

RELEASES

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